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MUSEUM NEWS

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ON THE COVER: The nostalgic photo on the cover is rather unusual in that it depicts an historic house in actual use by the family which built it. The building is Oakley House in West Feliciana Parish, near St. Francisville, Louisiana. Begun in 1799, Oakley was occupied by the same family until recent years. In 1947 it was purchased by the Louisiana State Parks and Recreation Commission, and restoration of this rare Federal mansion was begun. John James Audubon resided there in 1821, later moving to a neighboring community, where he completed much of his work on *Birds of America.*

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ACQUISITION

"GENERAL WASHINGTON AND HIS ARMY CROSSING," a late version of the celebrated Revolutionary expedition across the Delaware River, was painted in 1849 by Edward Hicks for his neighbor, Dr. Morris Linton, of Newtown, Pennsylvania. The painting was purchased three years ago for the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, Virginia, and is being shown there for the first time in *Edward Hicks 1780-1849*. Hicks' inspiration for the subject was a popular engraving after Thomas Sully's oil painting. The Delaware Crossing was closely tied to Bucks County history, in that Washington had encamped only a few miles from Hicks' house in Newtown, leaving Bucks County for Trenton on Christmas Night in 1776 and returning to Newtown after the heroic venture. The exhibition at Williamsburg, being shown from September 2 through October 30, is the first comprehensive survey of the work of one of America's most representative folk artists, and will include forty paintings by Hicks.

NEWS LINE . . . . . .

Walker Board Votes Grant of $400,000 for Repertory Theatre in Minneapolis

A grant of $400,000 was voted toward the addition of a theatre suitable for the performing arts, including a repertory theatre, by the trustees of the T. B. Walker Foundation, at a recent meeting at the Walker Art Center, Minneapolis, Minnesota.

The grant is contingent on $900,000 being raised by a group of Minnesota residents, headed by John Cowles, Jr., interested in having Tyrone Guthrie and his associates establish a permanent repertory theatre in Minnesota. This amount must be raised within one year, and would be acceptable to the Foundation in money, pledges, or guarantees payable within a five-year period.

Detroit and Milwaukee are competing with Minnesota for Guthrie's repertory theatre company, which would play at least 20 weeks during each year.

A three-year commitment would have to be secured from Guthrie and his associates to direct and manage a non-profit repertory company in the proposed new theatre. The theatre company would be a non-profit Minnesota corporation cooperating closely with the University of Minnesota. A separate non-profit corporation would be set up to run the building. President of the Foundation is Archie D. Walker, Sr.; director of the Walker Art Center is H. Harvard Arnason.

Museum of Modern Art Given $150,000 by CBS Foundation

The Museum of Modern Art in New York has received a pledge of $150,000 from the CBS Foundation, Inc. to its 30th Anniversary Fund Drive. The grant will be used to continue and strengthen the museum's program of circulating exhibitions, which prepares traveling shows for educational institutions throughout this country and Canada.

In making the announcement, James Hopkins Smith, Jr., Chairman of the Drive, stated, "Coupled with a grant of $50,000 from a private donor, this pledge means that we can now reorient our circulating program to meet current and future needs, particularly in our country's colleges and universities which have assumed increasing responsibility for presenting modern art to the general public in their localities as well as to their own students."

The museum's Department of Circulating Exhibitions, under the direction of Porter McCray, organizes shows of paintings, sculptures, prints and drawings, architecture, design, and photography from this country and abroad. Since 1932 this program has sent out more than 500 exhibitions which have had more than 4,000 showings. Director of the museum is René d'Harnoncourt.

Dossin Great Lakes Museum Dedicated at Belle Isle

The Dossin Great Lakes Museum at Belle Isle, Detroit, Michigan, built to house the only existing museum devoted to the history, recreational value, and economic importance of the country's inland seas, was dedicated on July 24, the 259th anniversary of Cadillac's founding of Detroit. The museum is administered as part of the Marine Division of the Detroit Historical Museum.

The building was a gift to the City of Detroit, made possible through the generosity of Ernest J. Dossin and his sons, Walter, Russell, and Roy L. Dossin, as an expression of their affection for their native city.

The structure contains an entrance foyer, introductory exhibit rooms, a main exhibit hall, a changing exhibits room, workshops, a drafting room, library, and offices.

Exhibits include the museum's outstanding collection of ship models, a large relief map of the Great Lakes, technical equipment and machinery, and the periscope from the submarine *Tambor* installed to permit visitors to view shipping on the Detroit River through its 8-power lens. Director of the Detroit Historical Society is Henry D. Brown; curator of the Dossin Museum is Robert E. Lee.

University of Texas to Offer Graduate Work in Fine Arts & Art History

The University of Texas in Austin will offer graduate work in painting, sculpture and graphics, art education, and the history of art beginning in the 1960 Fall Semester. The Texas Commission on Higher Education has approved a two-year program leading to the degree of Master of Fine Arts in the studio courses or in art education, and a one-year program leading to the degree of Master of Arts in art history and research.

Studio courses will be taught by Professors Everett Spruce, painter, and Charles Umlauf, sculptor; art education will be taught by Associate Professor Kelly Fearing, painter. Graduate students specializing in art history and criticism and in museum operation will study with Professors Marian B. Davis, Donald B. Goodall, and Donald L. Weismann. Professor Goodall, Chairman of the Art Department, said plans for the University's new Art Building are nearing completion. The building, to include a museum, a library, lecture and discussion rooms, and studio facilities, should be ready for occupancy in 1962.

National and International

Science Wing Opened at Ft. Worth Children's Museum

The Amon G. Carter Science-Education Wing of the Fort Worth Children's Museum, Texas, was dedicated on June 7, as a gift of the Amon G. Carter Foundation. The new wing includes two large pre-school activity rooms and four science laboratories, in addition to a circulation corridor, a workroom, and an office. The wing is air conditioned, and was completed at a cost of $153,000.

The science laboratories are equipped for a variety of activities, including physical geology, lapidary work, historical geology, physical sciences, astronomy and telescope making, and the biological sciences. Innovations include a pool for live animals, display cabinets in the corridor and in the laboratories, chemical resistant plumbing, an emergency shower in the physical sciences room, and cabinets fronted by sliding blackboards. The new wing was designed by the firm of Wilson, Patterson, Sowden, Dunlap and Epperly, which also designed the original museum building. Executive Director of the museum is William G. Hassler.

Legislation Introduced to Enlarge Philadelphia's Independence National Park

Secretary of the Interior Fred A. Seaton has announced that his Department has forwarded to Congress a recommendation that legislation be enacted to authorize an enlargement of Independence National Historical Park in Philadelphia, Penna. Identical bills pending in the Senate and the House of Representatives—S. 2016 and H.R. 7267—would authorize the acquisition of property adjacent to the park to provide parking facilities for the increasing number of visitors.

The report stated that the parking facilities would be in an area which does not contain features of historic interest and significance comparable to those within the existing park, and that encroachment upon features of such significance therefore would be avoided. However, the report pointed out that the area does contain some features of historical interest, notably the site of William Penn's town house, which "will be accorded appropriate treatment in conjunction with the landscape development of the area."

Cost of acquiring the additional land was estimated at about $1,800,000. The report added that demolition of existing buildings would cost an estimated $380,000, and surfacing the area for parking would require an estimated $300,000. The total estimated cost for the area would thus be $2,480,000.

AAM Director to Attend All Regional Conferences

Joseph Allen Patterson, Director of the AAM, has announced that he plans to attend the fall meetings of all of the AAM regional conferences. The conferences are scheduled as follows:

Mountain-Plains Museums Conference: September 15-17, in Santa Fé, New Mexico.

Northeast Museums Conference: September 29-October 1, in Baltimore, Maryland.

Midwest Museums Conference: October 12-13, in Dayton, Ohio.

Southeastern Museums Conference: October 12-15, in Columbia, South Carolina.

New England Conference of the AAM: October 14-15, in Worcester, Massachusetts.

Western Museums League: October 23-25, in Tucson, Arizona.

Mr. Patterson will also attend the following meetings:

Western Art Museums Conference: October 21-23, in Phoenix, Arizona.

Texas Museum Conference: November 18-19, in Austin, Texas.

Danish Rulers to Open Exhibition In New York

King Frederik IX and Queen Ingrid of Denmark will officially open the exhibition, "The Arts of Denmark," on October 14 at New York's Metropolitan Museum of Art, as part of their 14-day State Visit to this country. The exhibition, which will open to the public on October 15 and will continue through January 8, was designed by the Danish architect Finn Juhl. Objects on display will range from prehistoric times, comprising stone and bronze ages and Viking days, through medieval, Renaissance, folk art, and a large contemporary representation by leading Danish craftsmen. The exhibition subsequently will tour other major American museums.

San Diego Museum Sets Up First Biological Field Station in Baja California

The San Diego Society of Natural History, the governing body of the San Diego Museum of Natural History in California, has established the first biological field station to be set up in Baja California. The station, in Bahia de Los Angeles 336 miles below Tijuana, Mexico, operates in a nine-room adobe building, formerly the headquarters of a mining operation. The museum maintains radio-telephone communication with the United States, and flies the personnel in and out by plane.

Dr. George Lindsay, museum executive director in charge of the station, said that the museum plans to use it in connection with an extensive biological and cultural survey of central Baja California.

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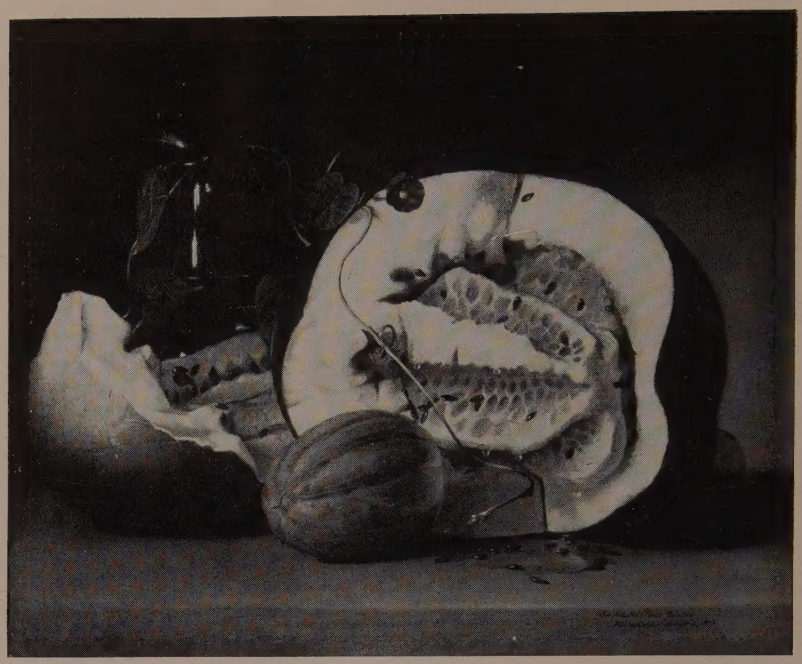

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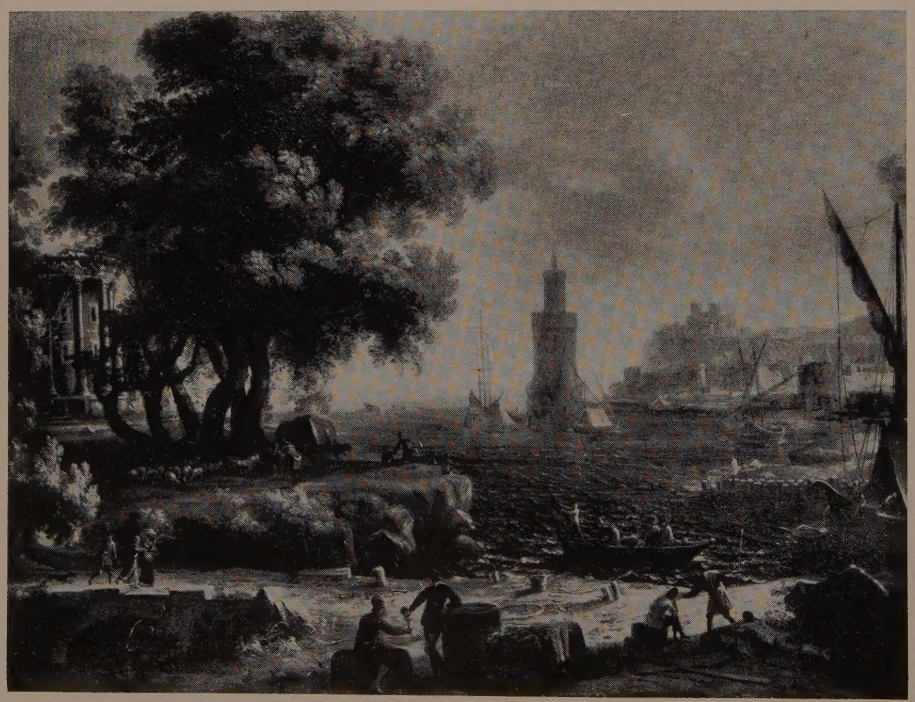

Old and Modern Paintings

View Near Naples
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NEWS LINE

Dallas Junior League Sponsors Cooperative Museum Youth Program

The Junior League of Dallas, Texas, is sponsoring a Museum Program of Youth Activities for Dallas school children. The program is a cooperative venture among nine cultural institutions in the city. These are the Dallas Aquarium, Dallas Garden Center, Dallas Health and Science Museum, Dallas Historical Society, Dallas Museum for Contemporary Arts, Dallas Museum of Fine Arts, Dallas Museum of Natural History, Dallas Public Library, and Marsalis Park Zoo.

The program aims to provide the schools with another source for the enrichment of the school curricula, and thereby to aid the participating institutions in providing even greater educational services than those offered individually at present.

The program will be carried out by a Museum Coordinator, Mrs. Wanda Hill, who is studying the programs of each institution, and will provide teachers with information on available opportunities. She will also arrange for either school visits or for the use of exhibit material and personnel in the schools.

Other services are being planned by the Coordinator and an advisory board composed of ten Junior League members, the directors of the nine participating institutions, the park director, and one member of the Dallas Independent Schools administrative staff.

AFA Purchases Building

The American Federation of Arts has purchased a building at 41 East 65th Street in New York for use as its permanent national headquarters. As part of the expanded facilities in these new headquarters, working offices will be available to visiting directors of member museums. The six-story elevator building was erected for the late Benson B. Sloan in 1909-10, by coincidence the year the AFA was founded.

Purchase of the building was made possible through the generosity of Mr. and Mrs. Jacob M. Kaplan, Mr. and Mrs. Albert A. List, and Mr. and Mrs. Roy R. Neuberger.

The building will be remodeled from plans of Casale and Nowell, architects, and will include gallery space for exhibitions, executive offices, members' lounge, and library. It will serve as national headquarters for professional and lay members of the AFA, and as an information center on art resources and activities. Director of the AFA is Harris K. Prior.

Oregon Museum Dedicated

The new building housing the Harney County Museum and the Harney County Pioneer Association in Burns, Oregon, was dedicated on August 2. The project was made possible by a large donation of land from Mrs. Anna Cater of Medford. The building is divided into two sections, with a museum for the preservation of historical relics, and a meeting room to be shared by the Pioneer Association, the Burns Library Club, and the Burns Mothers' Club. The Oregon Historical Society will advise the organization on the preparation and arrangement of the museum displays.

Sculpture Offered at Shipping Cost

The American Museum of Natural History in New York wishes to dispose of a number of pieces of sculpture to any interested institution which will pay for the crating and transportation.

The available pieces include the following heroic-size head-and-shoulder sculptures, executed in white marble by William Couper in 1906: Jean Louis Rudolph Agassiz (37″ high); Spencer Fullerton Baird (32″ high); James Dwight Dana (33″ high); Benjamin Franklin (38″ high); Joseph Henry (38″ high); John Torrey (32″ high); and Alexander von Humboldt (38″ high). Also included is a plaster copy of a marble bust by Couper of Admiral Robert E. Peary (21″). In addition, a life-size head-and-shoulders sculpture of John Milton, executed in white marble by Paul Akers and 25″ high, may be acquired under the same terms. Persons who are interested in the museum's offer should communicate with Katharine Beneker, Keeper of Memorabilia, The American Museum of Natural History, Central Park West at 79th Street, New York 24, New York.

Research Queries

For a catalogue of the works of John B. Flannagan (1895-1942), word regarding the location of his sculpture, drawings, prints, or paintings, as well as any other information, will be gratefully received by Robert J. Forsyth, Institute of Agriculture, University of Minnesota, St. Paul 1, Minn.

A scholar doing research on playing cards made by American Indians would be interested in learning of additional decks or parts of decks. She has been able to locate 39 of these to date, only one of which uses the English-French suit symbols, the remainder using the Spanish symbols, being made by southwestern Indians. She would be particularly interested in any examples made by northwestern Indians. Please address all replies to Mrs. Virginia Wayland, 361 South Greenwood Avenue, Pasadena, California.

Painting on Paper, dated 1343; Signed *Ma Wan*

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EXPEDITION NEWS

Vast Ceremonial Center Discovered in Pakistan

The American Museum of Natural History has announced that its expedition to Pakistan has discovered a vast prehistoric ceremonial center comprising a complex of sites and extending for more than eight miles along the Porali River in western Pakistan in the former state of Baluchistan. The discovery, one of the best preserved and most extensive ruins of its kind in the Middle East, was made by Dr. Walter A. Fairservis, Jr., Research Associate in the museum's Department of Anthropology. The work was carried out with the cooperation of Dr. F. A. Khan, of the Department of Archaeology of the Ministry of Education of the Government of Pakistan.

Dr. Fairservis found evidences of two distinct settlements in the complex, dating from the second millennium B.C. The first consists of the remains of structures originally made of mud brick, with stone foundation walls, streets, doorways, ramps, and wells readily visible. The area is strewn with potsherds, bangles, flints, and clay figurines dating from the time of the civilization of Harappa and Mohenjo Daro of the Indus River Valley. Harappan culture is contemporary with the Sumerian city-state of Ur. The second settlement, built near the first and perhaps directly superseding it, appears to have begun about 1500 B.C., with large stone walls, huge stone circles and rectangles, and streets.

"This enormous center, obviously used for ceremonial purposes, must have been a major attraction in the area two thousand years before Christ," said Dr. Fairservis. "We can imagine worshippers traveling many miles to visit the site, for it is the only one of its kind for hundreds of miles. It is completely unlike any city known to Western civilization in that there is no evidence at all of habitation. It is a sacred center used by people who lived elsewhere. Strangely enough, although the center is known to the natives of the region, who call it 'Edith Shahr' or 'City or Light,' no archaeologist has even seen it before."

This was the third expedition to the Middle East sponsored by the museum and led by Dr. Fairservis. He also surveyed the province of Sind in western Pakistan and traveled to Soviet Central Asia to inspect archaeological collections during the recent trip. Two earlier expeditions to Afghanistan were made in 1949 and 1950-51.

Fourth Hasanlu Expedition to Work in Northern Iran

Archaeologists have begun the fourth expedition to northern Iran, site of the discovery in 1958 of the famous Hasanlu Golden Bowl, found clutched in the arms of a warrior killed 2,500 years ago, and considered to be one of the greatest archaeological finds of recent years.

The present expedition is a joint one composed of archaeologists from the University of Pennsylvania Museum in Philadelphia, the Metropolitan Museum of Art in New York, and the Archaeological Service of Iran.

The expedition will continue excavations at the Hasanlu site with the objective this season of clearing a second major building in the area of the fortified palace, site of the bowl discovery. Recent dates obtained by the radiocarbon process at the University of Pennsylvania Carbon 14 laboratory indicate that the fortification wall and palace buildings were built around 900 B.C. Further deep explorations will be carried out in an effort to fill in the cultural history from 900 B.C. to 5000 B.C. Part of the program will include the use of new experimental field techniques pioneered by Dr. Froelich Rainey, Director of the University Museum.

The expedition is directed by Robert H. Dyson, Jr., assistant curator of the Near Eastern Section of the University Museum. Other members of the staff include Mrs. Caroline G. Dosker, David Dosker, T. Cuyler Young, Jr., and Oscar Muscarella, all of Philadelphia; Dr. Vaughn Crawford and Miss Prudence Oliver, of the Near Eastern Department of the Metropolitan Museum; Dr. Edith Porada of Columbia University and the Morgan Library; Dr. Helen Kantor of the Oriental Institute, Chicago; and Maurits van Loon, Belgium.

Neanderthal Skeleton Excavated in Iraq

Close study of the skeleton of a Neanderthal man, excavated out of the debris-filled floor of a huge cave in the Kurdish country of northern Iraq, was carried out this summer by Dr. T. Dale Stewart, Smithsonian Institution curator of physical anthropology.

This skeleton, believed to be nearly intact after about 50,000 years since the individual's death, is being excavated by a joint Smithsonian Institution—Columbia University expedition financed by the National Science Foundation. It is led by Dr. Ralph S. Solecki, assistant professor of anthropology at Columbia. This is Dr. Solecki's fourth expedition to northern Iraq. The skeleton being excavated was located three years ago, but only the skull was removed, owing to the labor required to remove the entire skeleton from the cave.

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AMERICAN GENIUS IN REVIEW, NO. 1: Murphy, Schamberg, Bernrimo, Russell, Covert. Dallas Museum for Contemporary Arts, Dallas, Texas. Introduction by Douglas MacAgy. Biographical sketches of the artists. 20 pp. 17 illus.

AMERICAN PAINTERS OF THE SOUTH. The Corcoran Gallery of Art, Washington, D.C. Foreword by Hermann Warner Williams, Jr., and Henri Dorra. Introduction by Eleanor Swenson Quandt. Biographical sketches of the artists. 43 pp. 18 illus., 2 in color.

ANCIENT ART OF THE AMERICAS: The Brooklyn Museum, Brooklyn, New York. Catalogue by Jane P. Powell. 68 pp. 38 illus.

ANCIENT TREASURES OF PERU: Worcester Art Museum, Worcester, Massachusetts. Introduction by Alan R. Sawyer. 32 pp. 24 illus.

ANN ARBOR GROUP: *An Exhibition of Midwestern Painting.* University of Michigan, Ann Arbor, Michigan. Introduction by Ralph W. Gerard. 31 pp. 12 illus.

ARTS OF SOUTHERN CALIFORNIA—VI: CERAMICS: *A Survey Exhibition originated by the Long Beach Museum of Art, Long Beach, California.* Exhibition circulated under the auspices of the Western Association of Art Museums. Introduction by Jerome Allan Donson. Ceramists' statements. 51 pp. 54 illus.

CHRISTMAS EXHIBITION —MADONNAS AND SAINTS FROM THE GEORGE R. HANN COLLECTION. Westmoreland County Museum of Art, Greensburg, Pennsylvania. Introduction by Walter Read Hovey. 28 pp. 20 illus.

COLOR PHOTOGRAPHS OF KOREAN MONUMENTS OF ARCHITECTURE AND SCULPTURE. *An exhibition sponsored by the Republic of Korea, organized by the Department of State, and circulated by the Korea Society.* Preface by the Honorable Christian A. Herter. Foreword by His Excellency You Chan Yang. Introduction and Catalogue by Ardelia Ripley Hall. 35 pp. 19 illus.

FRANK WILBERT STOKES LOAN EXHIBITION. The Meltzer Gallery, New York, New York. Essay by Herdis Bull-Teilman. Biographical Notes and Selected Bibliography. 9 pp. 5 illus.

GO WEST, YOUNG MAN: *An Exhibition of Early Western Paintings and Lithographs.* Marion Koogler McNay Art Institute, San Antonio, Texas. Text by Lois W. Burkhalter. 18 pp. 6 illus.

IMPACT: *Poster Art of the World.* A Travelling Exhibition Organized by the Royal Ontario Museum, Toronto, Ontario, Canada. Foreword by A. D. Tushingham. Introduction by John Hillen. Bibliography. 58 pp. 11 illus. 75 cents.

IMPRESSIONISM: *An Exhibition Commemorative of the Tenth Anniversary of the Columbia Museum of Art,* Columbia Museum of Art, Columbia, South Carolina. 14 pp. 26 illus.

THE JAPANESE PRINTMAKERS. Everson Museum of Art, Syracuse, New York. Foreword by William Hull. Essay by John Rutter. 19 pp. 15 illus.

LEE GATCH. The American Federation of Arts, New York, New York. Essay by Perry T. Rathbone. Selected Bibliography. 45 pp. 47 illus., 2 in color.

NEW IMAGES OF MAN. The Museum of Modern Art, New York, New York, in collaboration with The Baltimore Museum of Art, Baltimore, Maryland. Distributed by Doubleday & Company, Garden City, New York. Prefatory Note by Paul Tillich. Catalogue by Peter Selz. Selected Bibliography. 160 pp. 110 illus., 11 in color. Board, $5.00; paper, $2.50.

1959 ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING. Whitney Museum of American Art, New York, New York. 20 pp. 29 illus.

79TH ANNUAL PAINTING AND SCULPTURE EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION. San Francisco Museum of Art, San Francisco, California. Foreword by George D. Culler. 24 pp. 12 illus.

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Points of View

Recently the Association has had the good fortune to acquire the services of Dr. Erwin O. Christensen. Mandatory retirement caused Dr. Christensen to leave his position as Curator of the Index of American Design and Decorative Arts at the National Gallery, where he had served since its founding. A tireless worker, who is known internationally as a scholar and author, he retired from the Gallery on a Friday afternoon and joined the staff of the Association the following week.

Dr. Christensen is responsible for compiling the initial entries for all of the institutions included in the *Museums Directory* the Association is publishing. His wide museum experience and extensive travels enable him to give a professional quality to the Directory which had not previously been anticipated. In fact, Dr. Christensen's scholarship, professional skill, and dedicated service to the museum field handsomely symbolize for us the excellence of the entire museum profession. If, in the coming years, the Association can make a real contribution toward strengthening and improving the conditions of this seldom recognized and poorly compensated professional body, one of its primary purposes will have been met.

The Directory upon which Dr. Christensen is engaged will have just such a strengthening effect. At present no comprehensive reference work covering the entire museum field exists. The *Museums Directory* will include listings for more than 4,500 institutions, giving the correct name, address, telephone number, name of director, description of its major field or fields of interest, hours and admission practice, type of control, and types of publications. Institutions will be listed alphabetically, by city and state, and by director, and will include separate listings for each category, i.e., art, history, science, and special museums, art centers and associations, historic houses and societies, college and university museums, planetariums, zoos, aquariums, botanical gardens, and libraries with special collections and exhibitions.

Fifteen thousand copies of the first edition are being printed, and the Directory is expected to be on sale by January 1961.

As no reference work covering the entire field exists, it is expected to become the handbook of the museum profession, and, as suggested by one of our readers, ". . . there is a good chance that it will bring the American museum field into closer communication and eventually, cooperation."

JOSEPH ALLEN PATTERSON

Oakley House in Louisiana, restored.

William W. Wells

A Federal M

Oakley House is located in West Feliciana Parish five miles southeast of St. Francisville, Louisiana, in a state park which is a one-hundred-acre fragment of the original plantation of the same name. The area is now known as Audubon Memorial State Monument. It is located in that relatively small portion of Louisiana where a strong English influence is felt. Many of the early families came from Virginia and the Carolinas. In fact, the lines and character of the house reflect the coastal architecture of the Carolinas, with a hint of the West Indies in the jalousied galleries. Construction of the house began in 1799 by Ruffin Gray and his wife, the former Lucretia Alston of Natchez, whose father, Captain John Alston, was the leader of the Natchez revolt against the Spanish. The simplicity of style predates the classic revival influence commonly associated with southern plantation architecture. With the exception of a delicate scroll decoration on the gallery stairs and a simple cornice frieze, the beauty of Oakley depends on its fine proportions. Adam mantels and restrained millwork add dignity and beauty to the interior.

Mr. Gray did not live to see the completion of the house. His widow married James Pirrie, a native of Fifeshire, Scotland. On a trip to New Orleans in 1821 Mrs. Pirrie, searching for a suitable tutor for her daughter, Eliza, came across an unknown artist by the name of John James Audubon, who was engaged in the monumental task of painting all of the known birds of the North American Continent. An agreement was quickly reached between Mrs. Pirrie and Mr. Audubon which gave him some free time to work on his ornithological project in addition to his teaching duties. Audubon was paid sixty dollars a month plus board and lodging for himself and his student assistant, thirteen-year-old John Mason.

Audubon writes of his coming to Bayou Sara in his journal: "We arrived at the landing at the mouth of the bayou on a hot sultry day, bid adieu to our fellow passengers, climbed the hill at St. Francisville . . .

"The aspect of the country was entirely new to me and distracted my mind from those objects which are the occupation of my life.

ABOUT THE AUTHOR: William W. Wells, who was born in Michigan in 1910, received his B.F.A. degree in Landscape Architecture from Ohio State University in 1933. He served as landscape foreman for the National Park Service in the C.C.C. program in state parks in Louisiana, Ohio, and Mississippi from 1933 to 1937. Since 1937 he has been associated with the Louisiana State Parks and Recreation Commission, beginning in the capacity of landscape architect to develop master plans for the state park areas, and later becoming administrator of the department. He is at present the Assistant Director of the Commission. Mr. Wells was elected a Fellow of the American Society of Landscape Architects this year, and is also President of the National Conference on State Parks.

ion in Louisiana

The rich magnolias covered with fragrant blossoms, the holly, the beech, the tall yellow poplar, the hilly ground and even the red clay, all excited my admiration. Such an entire change in the face of nature in so short a time seems almost supernatural; and surrounded once more by numberless warblers and thrushes, I enjoyed the scene. The five miles we walked appeared short, and we arrived and met Mr. Pirrie at his house . . . We were received kindly."

Audubon's temperament apparently clashed with that of Mrs. Pirrie, because their arrangement was terminated four months later, and Audubon set sail on the Rampano for New Orleans on October 20, 1821. However, the important point is that this was his introduction to West Feliciana which he described as his "Happy Land." He was to return later with his wife and son to do much more work in the vicinity of Oakley, where he had already completed thirty-two of his bird paintings. Savings from his wife's teaching and income from a dancing school which they conducted for the sons and daughters of the surrounding plantations provided enough money for Audubon to go to Europe and get underway the engravings for his *Birds of America.*

Oakley as it appeared when purchased by the state in 1947.

Oakley was vacated during the War Between the States, its records removed and its furnishings scattered. After the war major repairs were undertaken, and the home was refurnished with the massive Victorian furniture in style at the time. For a period during the late Eighteen-Hundreds and the early part of this century Oakley became again a flourishing plantation. Never out of the hands of descendants of the original owners, it gradually declined and finally was untenanted when its last owner, Miss Lucy Mathews, became too ill to live alone. It stayed in this condition for several years before it was acquired by the State Parks and Recreation Commission in 1947. During this period vandals made off with many family portraits, some attributed to Audubon himself, and much damage was done to the interior. Decay and disuse caused further damage, so that very extensive repairs and restoration work were necessary before the house could be opened to the public.

The plan of the three-story house, with its large attic, is an interesting one; missing are the large halls almost always found in the later Greek revival plantation homes. On each floor there are two main rooms with three smaller ones at the rear. All three floors open on wide galleries both front and back. Jalousies on the second and third floor front galleries are a practical method of providing cool shade, and at the same time they add

A Federal Mansion in Louisiana

a great deal of character to the house. The first story is built directly on the ground, floored with brick in a herringbone pattern.

Oakley has been developed to interpret the late federal period in the cultural history of the state. A plan was adopted to use furnishings characteristic of the years between 1790 and 1830, which coincide with the building of the house and the time when Audubon lived at Oakley and worked in other areas in the parish. This was an important decision, because Oakley is the only home of this period in Louisiana open to the public at the present time.

The plantation office, located on the ground floor, is furnished with very simple pieces of old cypress, with one of Audubon's relatively unknown quadrupeds, the bobcat, above the fireplace.

The dining room is also on the ground floor. The original punkah, which was not stolen by vandals, hangs over a country-style Sheraton dining table. One of Audubon's most magnificent pictures, the *Turkey Cock,* hangs over the sideboard.

Duncan Phyfe, Chippendale, and Hepplewhite pieces are used in the parlor on the second floor. One especially fine piece is a Sheraton-style piano manufactured by Gibson and Davis in the early 1820's. A portrait of Mrs. Pirrie, conceivably the work of Audubon, hangs over the parlor mantel. It was found badly mutilated in the plantation office and has since been restored. It lacks the attention to detail and finish that was characteristic of Audubon's hastily done portraits.

The library opening off the parlor is furnished with dignified restraint. An 18th Century Sheraton secretary and an English grandfather's clock are interesting pieces. An oil portrait of Mr. Pirrie, copied from a photograph of the original which was stolen from the house, is used above the library mantel.

ABOVE: Plantation office, showing students' desks remodelled as display cases for Audubon material, with Audubon prints over them.

CENTER: Plantation office as it looked when Oakley House was acquired by the state in 1947, showing results of vandalism.

BELOW: The same view as the center photo above, following the restoration. An Audubon quadruped, the Bobcat, hangs over the mantel.

Three bedrooms are located on the third floor together with the stair hall and a child's playroom. A plantation-type fourposter bed, a field bed, and a McIntire-style bed are among the best pieces in these rooms.

Arresting and bringing to life this phase of Louisiana's colorful history has considerable educational value. At Oakley this is presented in several ways. Architectural fidelity was, of course, of major importance. The firm of Koch and Wilson was employed to supervise the restoration of the house, so that an authentic example of a very early Louisiana plantation home would remain intact for future generations to observe and enjoy.

An advisory committee of very high caliber was appointed to help the state with the refurnishing. Except for one or two pieces, none of the original furniture was in the house nor could be acquired. One rare find was the original silk and wool damask parlor draperies neatly wrapped in old sheets and hidden away in an armoire. Although the entire interior restoration was under the rigid control of the advisory committee, two patriotic organizations helped with the furnishing. This not only provided an educational function for the organizations themselves, but also resulted in the refurnishing of two rooms at a value of several thousand dollars. The DAR Chapters throughout the state contributed funds for the furnishing of the dining room under the supervision of a statewide committee, which in turn provided the furnishings requested and approved by the advisory committee. This same process was used for furnishing the library, which was done by the National Society of Colonial Dames of America in the State of Louisiana.

One exhibit of special educational value is a collection of early lighting devices recently willed to Oakley by Miss Mamie Butler of St. Francisville, who served as chairman of the advisory

ABOVE, UPPER: View from library into parlor before restoration.

ABOVE, LOWER: Oakley parlor after restoration. Mantel was copied from library mantel to replace late Victorian marble facing and gilt-framed mirror.

BELOW, UPPER: Oakley parlor, looking toward library door. Piano, in Sheraton style, was made by Gibson and Davis about 1820.

BELOW, LOWER: Oakley library, looking toward louvered porch and stairs.

A Federal Mansion in Louisiana

Master bedroom at Oakley, restored and refurnished.

Dining room at Oakley, with original punkah over table.

committee for many years until the time of her recent death. Many of the lamps, lanterns and candle holders are used at appropriate places throughout the house and kitchen. The remainder are displayed in a case on the third floor. All are interesting pieces in the history of lighting.

The importance of Audubon's introduction to West Feliciana, which was one of his most productive periods, is also interpreted at Oakley through the use of prints from the elephant folio of the subjects he painted during his stay there. This project is only about fifty percent completed at the present time due to the scarcity of the prints. Rather than use a gallery type of hanging, the prints are scattered throughout the house on appropriate wall spaces and above furniture groupings. One small room on the second floor is devoted to photographs of Audubon and his work.

Double student desks in the plantation office have been converted into show cases to display many interesting articles pertaining to Audubon's life at Oakley. One enters the house on the ground floor through this office, where the registration desk is located and the entrance fee collected. Children under twelve and all organized school groups regardless of age are admitted free. Many schools throughout the state use Oakley as an objective for educational trips. A descriptive pamphlet for free distribution is in print, and a series of color slides is available to interested organizations.

Feeling that a restoration should capture the entire spirit of a cultural situation, much more than just the house had to be considered. Outbuildings, lawns, walks and gardens were also reconstructed. A formal colonial garden was created around the cistern at one side of the house, further emphasizing the early American or English influence felt in this section of the state. The Garden Club of America donated their Founder's Day Award for this purpose in 1951. The garden was developed under the supervision of the New Orleans Garden Study Club. Cutting gardens and vegetable plots are located at the end of an allée of old crape myrtles at the rear of the house.

Although nothing remained of the original kitchen except the chimney, it was a relatively simple matter to recreate it from a photograph which was unearthed in California. This has been done quite skillfully. Because of the existing chimney and the use of old brick and pecky cypress in the reconstruction, it is virtually impossible to tell that the building is not the same age as the house.

The original fireplace in the reconstructed kitchen building.

The reconstructed kitchen building at Oakley House.

It is a three-room structure, the central part of which was the actual kitchen. In one end room which served as the plantation weaving room an old loom has been set up and rethreaded. The other end room was the living quarters for the cook. It is now used as a gift shop where most of the things sold have a bird motif or are associated with Audubon or early plantation life.

The barn, while probably not as old as the house, adds considerable interest to the building group. It also serves the practical purpose of housing the park maintenance equipment in the central open portion. One wing includes the superintendent's office and a work shop. The other wing is used for an educational display showing the latter-day genre objects found at Oakley when it was acquired by the state. There are the old wall telephones from the house, an early saddle, various utensils and a complete set of early molding planes and other carpenter tools which were a gift from nearby Waverly. A series of bath tubs depict their evolution from an early wooden type through the decorated tin "hat" type to an ingenious, almost modern-looking tub and attached kerosene water heater, which folds up to resemble a small armoire.

Still in evidence and in great abundance are the many birds which Audubon painted while at Oakley. The cardinal, which is the subject of one of Audubon's most colorful and sought-after prints, the water color of which was done at Oakley, is everywhere. In order to make it possible for visitors to have an opportunity to observe more of the bird life, a nature trail was developed through the oak and pine woodland adjacent to the wide lawns at one side of the house. The various species of plant life are marked with labels, so that they can be easily identified.

Ancient crape myrtles, azaleas, wisteria, gardenias, and camellias are the dominant shrubs. Ardesias, planted many years ago, have naturalized in the woods and occur under the huge live oaks along the walks by the thousands.

In Louisiana, where the flamboyant French and Spanish heritage plays such an important part in the state's history, where the lush Greek revival dominates the plantation landscape, and where the Victorian age took over with its massive, ornate furnishings, it is valuable to bring out by contrast the restraint and dignified beauty of the English Colonial influence. This, we believe, makes Oakley one of the most significant cultural features of the entire region.

Robert Riley

Quilts and Coverlets —A Case History

"Therefore we take it that you will do a summer show."

Dry is the speech and fateful are the words as the staff hurries from another Museum Exhibitions Committee meeting. Like a Kafka hero some poor soul is enmeshed in a world he never made. The rules are simple but their complications infinite, for a summer show is a light, interesting *tour de force* devised from an exhausted exhibition budget. Consequently very little or nothing may be spent, nothing built, and nothing borrowed, but something must be exhibited. The first question is obvious: What?

Now instinct is a seductive guide. She will lead past many hidden reefs such as a show of "Folk Costume of the United Nations." Consider the dangers of a Burmese sash on an Indonesian sarong or the perils of a Polish apron covering an Austrian dirndl. Instinct will also escape the Scylla of "Fishing Tackle Through the Ages" and the Charybdis of "Recent Accessions." On those rocks many exhibitions have crashed with boredom. The following is a case history from a curator who said yes to the fateful words "therefore we take it that you will do a summer show," and who decided after much consideration and search through the Museum collections to do an American quilt and coverlet show.

The materials which come under the care of the Design Laboratory have at least the quality of a catholic selection. Laces, contemporary furniture and furnishings, textiles, quilts, costumes from the 17th Century to last week's couture showings, embroideries, jewelry, all are part of a collection which was first initiated in 1898 and has been growing ever since. Being used actively and constantly by design students as they probe experiments of the past, much of the museum routine documentation and filing has been bypassed. Consequently the storage drawers and closets daily disclose surprises. Perhaps no discovery has been more surprising than our superb and extensive collection of quilts, quilts from the Orient, Persia, Portugal, Sicily, Russia, Europe and America; quilts from the 15th Century to the 20th Century; quilts made in thousands of techniques. Our second question was: Where to begin?

At first it is easiest to discard. Considering the mass of material and the limits of museum walls, a definitive show of quilting

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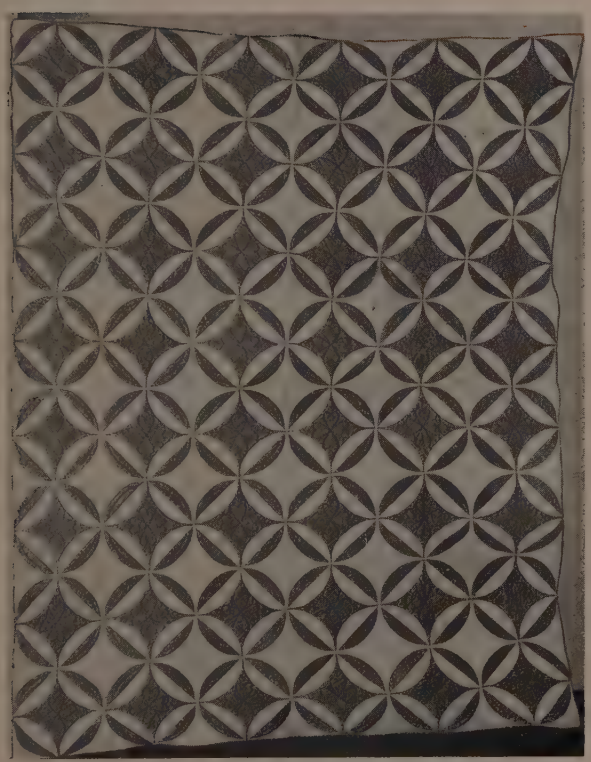
Rose of Sharon



Robbing Peter to Pay Paul

Star of Bethlehem

was out of the question. That old chestnut "Masterpieces of Quilting" was rejected as equivocal and pretentious. "The Art of Quilting" and "The History of the Quilt" were both vetoed for no one could decide where to start or stop. Finally it was decided to anchor the selection to America since the great variety of design left us free to go in many directions. But in what direction?

With fresh eye we appraised the space allotted for the exhibition: the lofty, massive and bare entrance hall of the Museum. These vast reaches quickly convinced us that what was needed was a bold and colorful hand. Happily, many of our finest quilts had the virtue of brash simplicity and grand scale. Not too reluctantly we discarded the delicate to arrive at a possible fifty show pieces.

Now began the job of documenting our finds, but the paucity of our recorded factual material was terrifying. Many of the donors had long since gone to their various rewards. Those we found were enthusiastic on many subjects but the information on our selected quilts was maddeningly elusive. Slowly we pieced together our knowledge from collectors and needlework societies, from books, from catalogues and magazines and our own observations. The lore of the American quilt, we found, is not only fascinating but endless. Various types of quilts were made for almost every conceivable social and historic occasion. The many designs had a staggering variety of names changed by time and locality. Identification of the fabrics opened a panorama of early textile manufacture both in the colonies and their mother countries. Like all studies of a craft, it quickly became a social document of America's early history. The next step was to distill this information for our audience. In reality, the problem was to choose our audience.

Everyone who mounts a show is haunted, like a Max Ernst surrealist dream, by a blank eye and an empty ear. At what point can the eye be made to spark and the ear to ring with sound? When does the radar of understanding begin to blip? No Madison Avenue research institute or polling agency can account for all the unique approaches of the human being. There is always that further step off the worn path, that singular appeal of the unfamiliar which rivets interest. Or, conversely, there is the quality of awakened interest in the familiar presented in a new context. Suddenly ordinary objects achieve a new dimension when they are out of place. It became more and more apparent to us that the free patterns and unusual colors of the familiar quilts should, perversely, be shown as extraordinary and delightfully abstract designs. Perhaps in this way we would capture the attention of the casual visitor. We should be certain to fill the notebooks of the design students. As for the appraisal of the professional, we could only rely on our judgment to choose the best, the most valid material to make our point.

For the eye of the public is like the multifaceted eye of the fly. A show, arranged for the needs of a designer, may light the covetous glow of ownership in a housewife or a commercially speculative gleam in the eye of a manufacturer. It may at once satisfy the painstaking documentary eye of the Historical Society lady as well as the eye of the tourist's camera. Each, it is sure, will translate what he sees. How did we want them to see our show?

Exhibiting quilts as fine designs could trap us in many ways but the most obvious fault would be the pretentious approach. We were, after all, not hanging the Unicorn Tapestries. Somehow we had to achieve an atmosphere of ease where, within considerate limits, the public could examine closely and even touch the exhibits. Also we had to avoid tricky installations which would tend to blur the vitality of the quilts' design. In short, we had to make a clear statement. Fired with this fine purpose we returned to our storage closets and edited the fifty possibilities to what, we hoped, was a distinguished twenty.

The usable space of the Museum's entrance hall measures roughly 85 feet square with a 24-foot ceiling. It has rarely been used as an exhibition area. Since we were as innocent of its possibilities as we were of plans for hanging our material, we were forced to make a scale model of the quilts

Detail, Border of 18th Century Story Coverlet

and the exhibition space. It was a fascinating job measuring and dissecting the varied quilt designs, discovering their geometry, exposing the sinews of their structure. The model proved invaluable. Because of it we could easily shift our groupings and arrange the play of one pattern against another. Several experimental installation structures were made and discarded in relatively short order. Eventually we decided upon rather stark 2″ x 4″ pegged frames of unfinished pine arranged in free-standing units. Within these frames we hung the quilts, some vertical, some horizontal and others in a tent form for variety of shape. It was a most beguiling model, and because of the simplicity of the structure, the carpenters were able to translate it into firm reality in a day's time, so that the actual exhibition structures became perfect enlarged replicas of the model. Soon the twenty pieces, dating from 1776 on, were hung on the huge frames arranged in the banner-like maze of a midway at a carnival or state fair. The colorful arrangement was devised so that spectators would have a close-up front and rear view of the workmanship in each piece. The next step was to create signs of a size large enough to complement the exhibits, and interesting enough to make it easy for the public to identify the material. It is well known that so many exhibition signs are seldom read. They are like the conversation of a host which can make for comfort, charm and interest, or they can have quite the opposite effect. Whatever else we may have achieved in our something-less-than-earth-shattering quilt show, our signs are definitely integrated into the general design, large and legible and obviously interesting, for they are read.

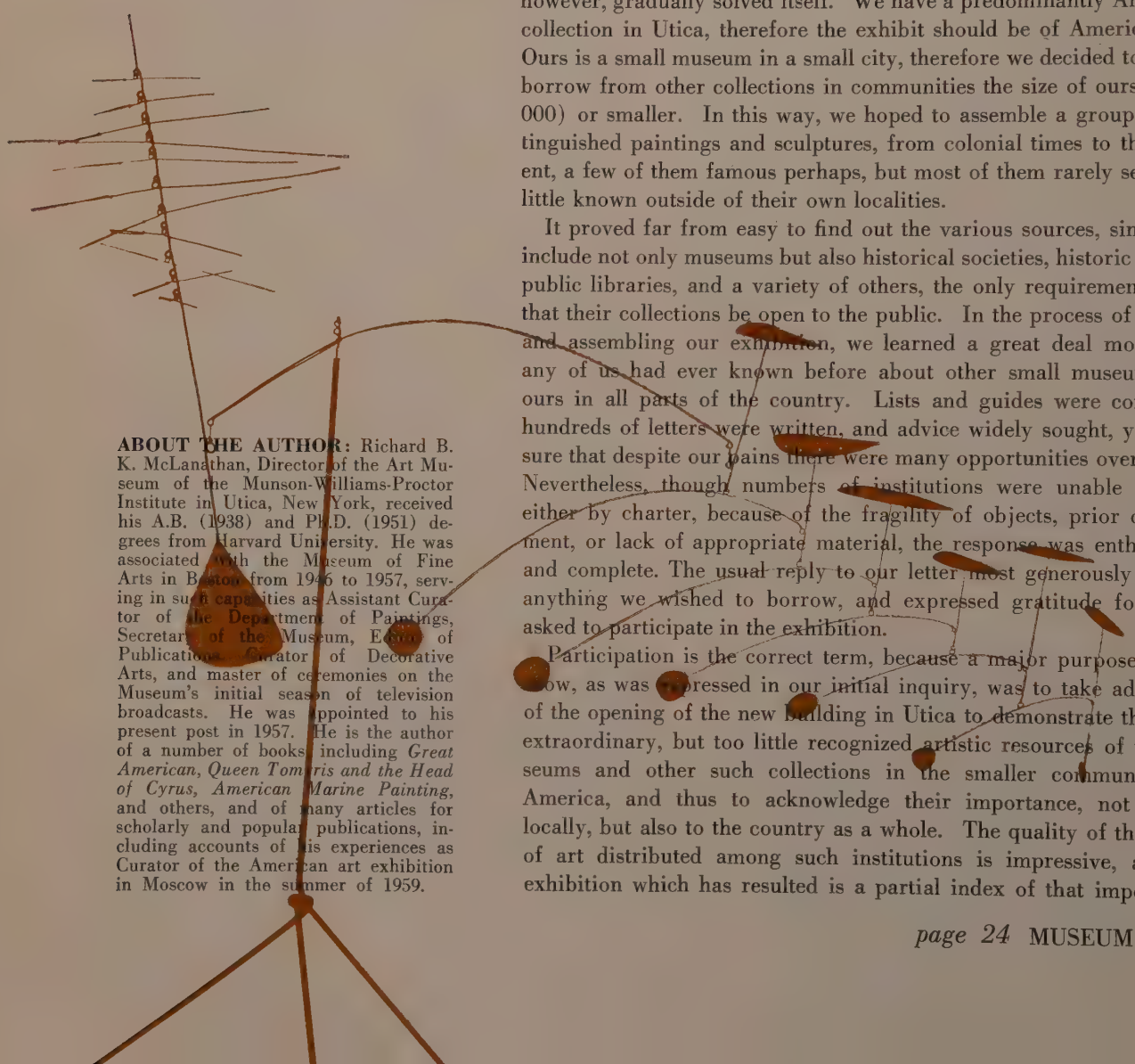
In keeping with the midway atmosphere, the signs serve as guideposts, describing the fascinating legends and stories and origins of the designs and fabric. The first guidepost, for instance, in red and black script of the period states that "elaborate coverlets were first made by itinerant weavers, but after 1830 they were usually woven in factories on Jacquard looms. The housewife could have the rose and white patriotic design woven if she had 40 pounds of homespun yarn and twelve dollars. Popular American coverlet designs were given such complex names as 'Robbing Peter to Pay Paul,' 'Borrow and Lend,' and 'Orange Slice and Peel.' "

Describing the content of two early quilts, another of the eight guideposts reads, "Many quilts did not follow orthodox designs but told a story. An 18th Century romance, embroidered on homespun linen, shows the proposal and the honeymoon. The domestic animals and the land are probably a picture of the bride's dowry. . . . The colorful appliqué quilt may have been presented to a young man on his 21st birthday. The Masonic emblem, riding boots, the head of a girl and the other objects no doubt describe the young man's interests."

Another example of what the public is reading at the exhibition is the sign, "Old patchworks are interesting to both designers and historians partly because they are a museum of *early fabric designs.* Our great-grandmothers saved every scrap, as did their mothers before them, so that many of the fabrics are older than the quilts they adorn. Many of their patchwork designs were free adaptations of patterns from rugs, plates, old brocades and even the scrollwork of cast-iron stoves."

There are no great conclusions to be drawn from this case history—except, possibly, that a small show is just as much work as a large one. Still there are always satisfactions to be gained from such efforts: the apparent interest of a group of design students squatting like rabbits on stools, busy notebooks on bare knees; the handsome girl sketching patterns for a wholesale line of aprons; the inquisitive gaze of a Victoria and Albert curator in search of early English chintz; the forthright woman who may have found the key to the family ancestors through a name embroidered on a Connecticut quilt; the six-year-old looking at a towering red and blue serpentine quilt pattern, asking, "Hey, whatsat?" That, too, is a beginning of knowledge—it is also one of the great satisfactions in designing and installing the Quilt and Coverlet Exhibition at the Brooklyn Museum.

Thomas Badger: *Still Life*, oil on canvas; Colby College, Waterville, Maine. BELOW, IN COLOR: Alexander Calder: *Horizontal Spines*, mobile; Addison Gallery of American Art, Andover, Massachusetts.



Richard B. K. McLanathan

The Museum

ART ACROSS AMERICA, the Opening Exhibition for the new Museum Building, Munson-Williams-Proctor Institute, Utica, N.Y.

IN planning the opening of our new museum building, many ideas for an inaugural were considered and discussed. The problem, however, gradually solved itself. We have a predominantly American collection in Utica, therefore the exhibit should be of American art. Ours is a small museum in a small city, therefore we decided to ask to borrow from other collections in communities the size of ours (100,000) or smaller. In this way, we hoped to assemble a group of distinguished paintings and sculptures, from colonial times to the present, a few of them famous perhaps, but most of them rarely seen and little known outside of their own localities.

It proved far from easy to find out the various sources, since they include not only museums but also historical societies, historic houses, public libraries, and a variety of others, the only requirement being that their collections be open to the public. In the process of finding and assembling our exhibition, we learned a great deal more than any of us had ever known before about other small museums like ours in all parts of the country. Lists and guides were consulted, hundreds of letters were written, and advice widely sought, yet I am sure that despite our pains there were many opportunities overlooked. Nevertheless, though numbers of institutions were unable to lend either by charter, because of the fragility of objects, prior commitment, or lack of appropriate material, the response was enthusiastic and complete. The usual reply to our letter most generously offered anything we wished to borrow, and expressed gratitude for being asked to participate in the exhibition.

Participation is the correct term, because a major purpose of our show, as was expressed in our initial inquiry, was to take advantage of the opening of the new building in Utica to demonstrate the often extraordinary, but too little recognized artistic resources of the museums and other such collections in the smaller communities in America, and thus to acknowledge their importance, not merely locally, but also to the country as a whole. The quality of the works of art distributed among such institutions is impressive, and the exhibition which has resulted is a partial index of that importance.

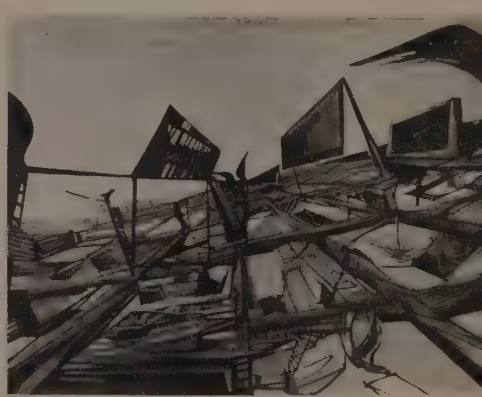
ABOUT THE AUTHOR: Richard B. K. McLanathan, Director of the Art Museum of the Munson-Williams-Proctor Institute in Utica, New York, received his A.B. (1938) and Ph.D. (1951) degrees from Harvard University. He was associated with the Museum of Fine Arts in Boston from 1946 to 1957, serving in such capacities as Assistant Curator of the Department of Paintings, Secretary of the Museum, Editor of Publications, Curator of Decorative Arts, and master of ceremonies on the Museum's initial season of television broadcasts. He was appointed to his present post in 1957. He is the author of a number of books, including *Great American, Queen Tomyris and the Head of Cyrus, American Marine Painting*, and others, and of many articles for scholarly and popular publications, including accounts of his experiences as Curator of the American art exhibition in Moscow in the summer of 1959.

ne Smaller Community

It is a partial index only, however, because the value of any museum, historical society, or other such collection is not to be measured in terms of possessions or objects alone, but rather by the manner in which these various resources are not only preserved but also used. And it was most encouraging to find out how many, despite limitations of budget and trained personnel, carry on active programs, often conducted with enthusiasm and dedication which can put many a larger and richer museum to shame. We learned of several which inhabit cramped and antiquated quarters with insufficient funds yet maintain lively and valuable programs with broad community interest. In one such museum especially there is not a spare space from basement to attic which is not devoted to some sort of constructive project. The motivating force is, of course, the conviction shared by so many of us of the educational responsibilities of the museum. Such examples show the triumph of imagination over budget which provides a lesson many of us more fortunate from a material point of view might well take to heart.

Such museums are providing an oasis for creative experience in the midst of an increasingly frantic and clamorous existence, and are also constantly demonstrating a basic reason for the existence of all such institutions, large or small, everywhere: that the arts are a necessary part of life rather than merely providing another status-symbol, and that education means not merely getting through school or college, but is a continual and unending process of ever-increasing self-realization leading to the joyful and valuable maturity of mind and spirit so often unachieved. The museum in the smaller community has a unique responsibility as well as a unique opportunity in this direction, since because of their size such communities almost inevitably lack the variety of cultural resources which only a large urban population can attract and support, and the burden is thus thrown on what is often the only agency available to fulfill such a function.

There is a reverse to the coin, however, because it is also the function of the museum or other such institution to preserve its collections, and where ingenious improvisation may make possible a lively program of activities, when it comes to the care and conservation of works of art there is no place for amateur enthusiasm. Too often paintings, sculptures, or other objects bequeathed or given by local citizens are allowed to deteriorate beyond the point where the skill of the most expert conservator can rescue them. Knowledge is as necessary as enthusiasm to carry out this vital but difficult dual responsibility. It is not that every

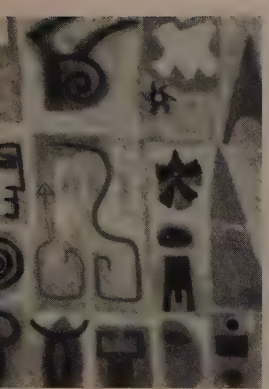


John Hultberg: *Tilted Horizon*, oil on canvas; University of Nebraska, Lincoln, Nebraska.

Washington Allston: *Coast Scene on the Mediterranean*, oil on canvas; Columbia Museum of Art, Columbia, S.C.

director of a gallery or curator of an historical society needs to be a scientific technician as well as an experienced art historian or archivist, but some basic training is necessary to know when one does not know, when the expert should be called in, and where to find him.

Lack of funds is always a problem, but this lack should not interfere as often as it seems to with finding out whether an object is of real quality and



LEFT: Adolf Gottlieb: *Watching*, oil on canvas; University Art Gallery, University of Notre Dame, Notre Dame, Indiana. RIGHT: William Harnett: *Still Life*, oil on canvas; Munson-Williams-Proctor Institute, Utica, New York.

value of its kind, what its state is, and whether it is safe to leave, as it is, and, if so, under what conditions. Sensible and careful handling and storage also do not necessarily cost much, even though air-conditioning may be beyond the pocketbook. This is an area in which the larger museums, with their staff specialists, can and should be of the greatest assistance. Special publications, such as this periodical, conferences, seminars, and the valuable activities of professional groups are accomplishing much in this important area, but mutual assistance and pooled information on the part of many individuals who are interested in and aware of one another's problems can immeasurably aid any organized programs. What we have learned during the process of assembling this exhibition leads us to believe that there are unexpected resources of specialized knowledge and useful experience as ready to be shared as the works of art so generously lent for our opening show.

John Greenwood: *Abigail Gerrish and her grandmother, Abigail Flint Gerrish*, oil on canvas; Essex Institute, Salem, Mass.

Among the various lenders to our exhibition are, of course, a number of college and university museums, and it was from them, in general, that we were able to borrow the larger number of objects more recently produced. The rapid spread of such collections is changing almost annually the distribution of important works of art in America, and the direction seems definitely westward. Several such collections have been formed, mostly largely by generous donation, in the last few years, with the result that now some of the mid-western and western universities have galleries which should be the envy of many a long-established art department in older colleges in the east. In several cases, these collections are so outstanding that one hopes that they are being made of value beyond academic circles, since they are so much richer than anything else in their entire areas.

Of course, not all the museums in smaller cities and towns are themselves small: witness the Sterling and Francine Clark Museum in Williamstown or the du Pont Museum in Winterthur, to name but

two of many. And then there are the restorations and historic sites like Williamsburg, Sturbridge, Shelburne, and Cooperstown, among an ever-growing number of others. Such places are widely known and visited annually by great numbers of tourists.

There are also, however, many institutions which, though smaller, are potentially just as attractive to large numbers of visitors if the quality and interest of their collections were more generally known. Many are regional in character, and consequently of especial value today to remind us of the healthful

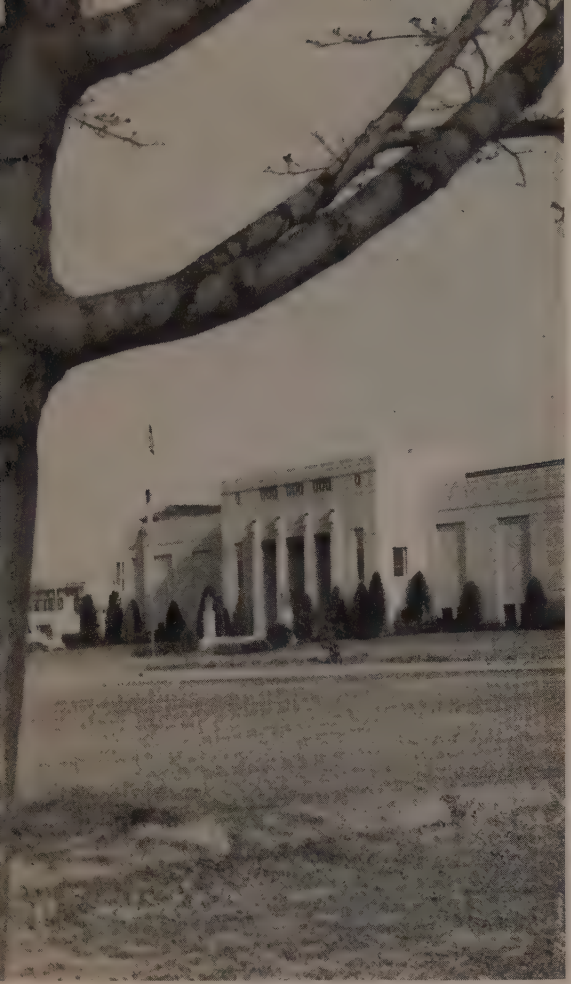
Gilbert Stuart: *Henrietta Elizabeth Frederica Vane,* oil on canvas; Smith College Museum of Art, Northampton, Massachusetts.

Richard Diebenkorn: *Woman and Checkerboard,* oil on canvas; Santa Barbara Museum of Art, Santa Barbara, California.

diversity of tradition and inheritance which went to make up our culture, and which is threatened by present-day concepts of conformity in a mass society. A few of these remain indiscriminate jumbles of miscellaneous material whose only arrangement seems to be a sort of geologic stratification, the accumulation of generations of uncritical enthusiasts, through which it is sometimes amusing for a time to conduct a personal expedition in visual archaeology to discover the objects of artistic or cultural significance which are almost always hidden among the rest. Many others, however, are excellent examples of what can be done in thoughtful and imaginative display to show off the character of picturesque and valuable material. Too often such collections are virtually unknown, yet many depend on a modest entrance fee as their only or major source of income. We hope very much that our exhibition may assist in a small way to call deserved attention to a number of these collections. For this reason the catalogue is not only fully illustrated, but also carries a list of the lending institutions, with a brief description of the purpose and collection of each.

In selecting objects for the exhibition we tried to represent the character of each collection as far as possible, feeling that this would add further significance to the whole. The result is a group of about 100 objects, dating from the 17th Century to the present, and ranging in style from the primitive to the academic. The exhibition does not pretend to present a systematic illustration of the course of three centuries of artistic development in America, yet most of the major aspects of painting and sculpture are there in the rich variety which shows not only the vitality of the American tradition in the arts, but also, we hope, of the many institutions which, like ours, are dedicated to its preservation and continuation.

Anonymous: *Cigar Store Figure,* wood carving; New York State Historical Society, Cooperstown, New York.



Headquarters of the Idaho Historical Society in Boise also serves as the State Historical Museum; the building was completed in 1950.

H. J. Swinney

Idaho Resurgence: O

Like the proverbial poor, we have always with us today the television west—the land of the cowboy with no time for the cow. In every living room a parade of gunmen and quick-draw artists is presented for our presumed approval.

But the real west was different. It was built by honest, hard-working, and largely anonymous men and women, who came to a land so hostile that it didn't even rain, and who constructed there a civilization which we inherit today. The modern west exists in spite of, and not because of, the gunslingers. Its real drama is the story of citizens who were law-makers and not law-breakers, and it is that story we are dedicated to tell.

We Idahoans like to think that our state boundaries have included examples of practically all the aspects of America's western development. Here were Indian cultures of the basin and the plateau, and here Lewis and Clark first found streams that drained to the Pacific. British and American fur traders contested for Idaho peltry, Catholic and Protestant missionaries preached here, and Hudson's Bay Company forts in Idaho became famous stopping places for the waves of emigrants on the Oregon Trail. A fabulous gold rush settled the area in the 1860's, and since then its developmental story has included not only miners, but ranchers, farmers, a great lumber industry, major power and reclamation projects, and finally the complexity of modern industrial and cultural development.

In order to deal with this story, the Idaho Historical Society was established by the State Legislature in the spring of 1907.

After the first decade of enthusiasm appropriations began to come hard, and the activity necessarily followed the downward curve of the budget. In 1956 Governor Robert E. Smylie (who appoints the trustees of the Historical Society) decreed a modernization and set up the first bipartisan Board in many years, and I became the first professional director.

As a start, we took a long look at our purposes as an organization. The rather definite conclusions we arrived at can be briefly

ABOUT THE AUTHOR: H. J. Swinney, Director of the Idaho Historical Society in Boise, left educational administration for the museum field when he became Director of Interpretation at Old Sturbridge Village in Massachusetts. In 1956 he accepted the directorship of the Idaho Historical Society. Often a faculty member at the Seminars in American Culture of the New York State Historical Association, he is also active in the affairs of the American Association for State and Local History, is advisor to the Idaho Territorial Centennial Commission, and has participated in other professional courses and meetings in the Northwest and elsewhere.

istorical Society and its Job

expressed in a series of three statements:

The Idaho Historical Society exists—

1. To acquire and preserve the objects, the documents, the knowledge, and the ideas which form Idaho's heritage from the past.

2. To carry on continuing research leading to a better understanding of these things.

3. To find ways in which they can be made useful to the community we serve today.

"Service" is the key idea in the statement. A historical agency is a service agency. It cannot sit in its building waiting for the public to come in and ask questions; its job is to go out and make continuous, assiduous, and various efforts to be useful. The taxpayers who are footing the bills are entitled to service, and we try to remember it.

As modernization began, the slowly-vanishing budget had reduced the Society to a program which consisted largely of keeping the museum building open and issuing the biennial report required by law. A genealogical library served a large special-interest group, but practically no historical volumes had been bought for a decade. The legislature had established the Society as the official state archives, but the honor was empty since no funds for archival work had been forthcoming. A new building had been completed in 1950, but the plans dated back to the 1930's, and included such problems as a total lack of storage space except for the coat closet in the director's office. The staff numbered 3½, including the custodian, and the old director's salary was inside the range for janitors in the Statehouse.

J. R. Simplot, an Idaho industrialist, generously provided a fund which paid my salary and got us "off the ground" until the next legislature could consider the new program. But even then it took more than a biennium (the period between legislative sessions) of unbelievably dedicated volunteer work and of preaching of the historical gospel by the director before money was appropriated for

A geologist lectures to a field trip audience on the edge of the Snake Canyon in southern Idaho on a tour.

Mississippi steamboat models and Puget Sound canoes—together with a catholic variety of other things—on display in the Idaho Historical Society museum before the modernization program was begun in 1956.

The Idaho Historical Society museum in its old format. Except for the elaborately framed portraits, the collection of thousands of pioneer photographs has been deframed, cleaned, dry-mounted, catalogued and cross-indexed, and stored as a reference collection.

even a minimum professional staff. In that period there was time to give careful thought to the pattern of our expansion and to the kind of staff we needed.

To begin with, there is a basic difference between a museum organization as such and a historical agency. The primary business of the first —logically enough—is to run a museum, but for the second a museum should be only one of the various means of reaching its educational ends. Many other methods must also be used: research, publication, school services, and so forth. Of course plenty of museums carry on these sorts of programs, too, but there is or should be a difference in emphasis. For a museum organization they are ancillary to the museum itself, whereas for a historical agency they may well be coequal with the museum.

At the beginning of reorganization in Idaho, a museum—even if a less-than-modern one—already existed. The first need was to provide other services and programs, at least on a minimum scale. A publication and a public relations program were begun with the first issue of a monthly newsletter sent to editors and legislators, and called "The Mountain Light" after the traditional etymology of the word "Idaho."

At that time the newsletter was also destined for members, but the Society had never had a member—not even one! It had always been merely a name for a government department. Late in 1956 individuals were invited to join, and at the same time a quarterly journal, *Idaho Yesterdays*, was launched with an initial budget of $350.00 for a hopeful first print order of 500 copies—both of which figures are now happily obsolete. As a policy, it was decided then that each issue of the magazine would include at least one article whose publication would be a service to scholarship, but also at least one intended to interest the general reader.

In considering the Society staff, one important decision was reached early: a historical agency should have a historian on its staff. The director of a historical society is like a college president in miniature. It is his job to administer the efforts of others and to provide the climate in which his staff can work. It is up to him to worry about staff assignments, trustees' meetings, public relations, and fixing the furnace, and he cannot hope to spend very much time on research. Someone

else must see to it that the historical agency fulfills its basic responsibility to be right. A trained historical specialist should be an important staff member, and should be free of administrative detail insofar as possible in order to devote his time to both short-range and long-range problems of research.

Thus the first new staff position created in Idaho was called "Historian and Archivist" and was filled with a thoroughly competent academic historian. He is the senior staff member, acts as deputy to the director, and has the right of veto on any question or statement involving a matter of historical fact. This naturally includes a great many of the questions which come up!

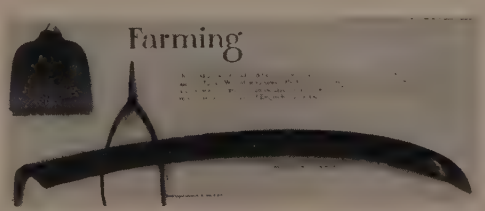
A trained display designer was added next and was given the title of Curator of Exhibits. There resulted a group approach to all museum display plans. If a new display is proposed, the Historian finally approves what is to be said in it, the director (operating on the basis of experience in interpretation) determines how it is to be said, and the Curator of Exhibits is responsible for the physical layout of the display for colors, lighting, and so on. This has worked out very well in practice.

The Curator of Exhibits and the Registrar—who was the next professional added—work closely together in dealing with objects which are not on display. Together they developed a system where no system had before existed, of acquisitioning (the odd verb was chosen because "accessioning" has a special meaning for librarians) and cataloguing objects, and together they maintain order in the storage areas. Carl Guthe, the perambulant preceptor of American museums and late field representative of the AAM, providentially arrived for a week in Boise just in time to preside over and add his huge experience to the day-long staff argument which finally froze the system.

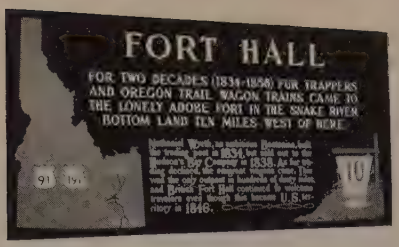
But in accordance with the principle that a historical agency cannot be merely a museum, only about 40% of our budget and staff time are allotted to the museum itself. The rest goes for other activities and services.

We support county and local historical agencies as strongly as we can, partly because of the old joke about executive ability being the art of getting other people to do your work for you. They do a much better local job than we can, and now there are twelve where only one was active four years

Today the Idaho Historical Society holds an annual "Report to the Public" open house, during which every area of the building is open for inspection, and at which time problems and failures, as well as successes, are frankly discussed. Shown above is the most recent open house, coinciding with the opening of a Scalamandré traveling exhibition of historic fabric reproductions, attended by over 1000 people, despite a driving rainstorm.



Interpretive panel from a recent Idaho Historical Society display which used pioneer tools to explain the cross-section of skills among the organized Mormon colonizing group which established the town of Franklin, the first permanent settlement in Idaho.


FORT HALL
FOR TWO DECADES (1834-1856) FUR TRAPPERS AND OREGON TRAIL WAGON TRAINS CAME TO THE LONELY ADOBE FORT IN THE SNAKE RIVER BOTTOM LAND TEN MILES WEST OF HERE.
10

The Idaho Historical Society, in cooperation with the State Highway Department, is producing a series of new highway markers for important historic sites throughout the state highway network.

A local expert and her husband give an on-the-spot lecture to a warm but attentive group on a field trip to Silver City, the famous ghost town in the southeastern Idaho mountains.

ago. We are particularly proud of the Clearwater Historical Society, which with fewer than 30 members last year deservedly won the AASLH Award of Merit.

Field trips based on cities other than Boise are organized every summer to what our promotional literature calls "the places where history happened." The most recent one took a cavalcade of nearly 70 cars carrying more than 250 people on an 80-mile ride over a fairly hair-raising mountain road to spend a day seeing and hearing about Silver City, one of the best ghost towns remaining anywhere in the west.

Children's programs include not only visits to the museum for demonstrations coordinated with the 3rd, 4th, and 8th grade social studies curricula, but also a weekly 5-minute TV spot at 5:45 p.m., now in its fourth year, on which an object is demonstrated and explained. A series of traveling kits of objects intended to be handled, not merely displayed, in the classroom is being developed for schools more than 50 miles from Boise; closer schools can profitably visit the museum in person.

A rider on a legislative bill three years ago gave us authority to control the form and language of any historical marker along a state highway. Now under a cooperative program we propose the locations and texts for the new series of 4 x 8 foot historical highway markers which are in turn constructed, placed, and maintained by the State Highway Department. The format is rigid, and it sometimes takes a lot of time to produce a text which expresses meaningful information in an entertaining way, and which will still stay inside the edges of the signboard.

We try not to forget that we have an obligation to scholarship as well as to the general public. We now actively collect newspapers and archival and manuscript material, and our library of Idaho history is probably the strongest in the state. We cannot yet afford book publication, but we can and do put on microfilm without expense to the author any thesis or paper related to Idaho. About three or four dollars will buy a film copy of the average Ph.D. thesis from us, and we have to sell about seven copies to make ends meet. This has a double-barrelled result: not only do we improve our own holdings, but we also give far wider scholarly distribution to Idaho-related material—clearly a duty of ours.

Our duty leads us to all sorts of odd jobs. Staff

members have served on Chamber of Commerce committees, taught tourist host schools, dedicated memorial buildings, surveyed highway rest areas, addressed all sorts of organizations from state conventions to ladies' auxiliaries (I myself made 212 public addresses in the biennium 1957-59) and so on. In 1958 I even helped judge the "Mrs. Idaho" contest—whose winner, I am proud to report, was national runner-up that year!

All these various enterprises, and many more, constitute, we hope, a genuine service. The story of the real and good people, Indian and white, who preceded us among our deserts and forests and shining mountains is a story Idahoans and their guests from the rest of the world need to know, and a story we intend to tell. We propose to learn it ourselves as well as we can; to tell it through every medium available to us and to every sort of audience which will listen; and to help anyone else, from university professor to arrowhead collector, who also wants to tell it. History is not the private province of the special scholar nor of the pioneer descendant; it is a heritage we all share, and it should be interpreted both to and for us all. So far, Idahoans and their legislators have approved of this idea, and support both moral and financial has been forthcoming to the extent that our appropriation is 330% above its 1956 figure. We plan to keep on along the same lines in the hope that they are the right ones.

Active school participation is an important part of the Idaho Historical Society's program. Shown above is a group of fourth graders answering questions for Director H. J. Swinney at the end of a demonstration of Idaho Indian material.

Julius A. Stratton

Abstract and Concret

I should like to express to you a few thoughts upon the interdependence of science, of art, and of education. Specifically, I want to comment upon the growing movement towards an abstract intellectualism to be observed in all these fields. One may approach this subject from several directions; but I shall feel on safer ground if you will allow me at the outset to use my own institution as a case history.

Most of you are probably unaware that the Massachusetts Institute of Technology was founded as a corporation—an institute in an older meaning of the word—to embrace three distinct endeavors; a Society of Arts, a Museum of Arts, and a School of Industrial Science.

The idea of a Society of Arts reflected the intense desire of educated men and women in the Nineteenth Century to keep abreast of the advancing tide of learning. In an age that lacked the dubious diversion of movies and TV, popular lectures were frequently developed into masterpieces of simple and exciting exposition by many of the most brilliant intellectual figures of the day. There still survives at M.I.T. a vestige of the original Society of Arts in a series of Sunday afternoon lectures offered each winter to the public.

The Museum also survives in departmental collections and in the small but distinguished Hayden Gallery. It is significant to observe the major importance that William Barton Rogers, the founder, and the original incorporators attached to this part of their plan. In an early address to the Society of Arts, Rogers reported on his visits to museums at Kensington, Edinburgh, Paris, and Karlsruhe. It was the Polytechnic Institute at Karlsruhe that inspired him to a larger vision of what might be accomplished here in New England. He was struck particularly by the extensive museum of models that were the objects of constant study by students of the school—models of structures, of roofs and arches, of mines and tools, of everything, in fact, that concerned the architect and the engineer.

From these travels and observations came the concepts and the patterns of education at M.I.T. in the first years of its development. The Institute was founded on the idea of "Learning by Doing"—

ABOUT THE AUTHOR: Julius Adams Stratton, President of the Massachusetts Institute of Technology, was born in Seattle, Washington, in 1901. He attended the University of Washington and M.I.T., receiving his S.B. (1923) and S.M. (1925) degrees from the latter institution. He received his Sc.D. degree from the Eidgenössische Technische Hochschule in Zurich in 1927. He began his professional association with M.I.T. in 1924 as Research Associate in Communications, becoming an Assistant Professor in 1928, an Associate Professor of Physics in 1935, and a Professor of Physics in 1941. He served as Provost from 1949 to 1956, as Vice President from 1951 to 1956, as Chancellor from 1956 to 1959, as Acting President from 1957 to 1959, and became President in 1959. He is the recipient of a number of honors and awards for his career in the sciences and in public service.

pts from the Opening Address to 5th Annual Meeting of the AAM

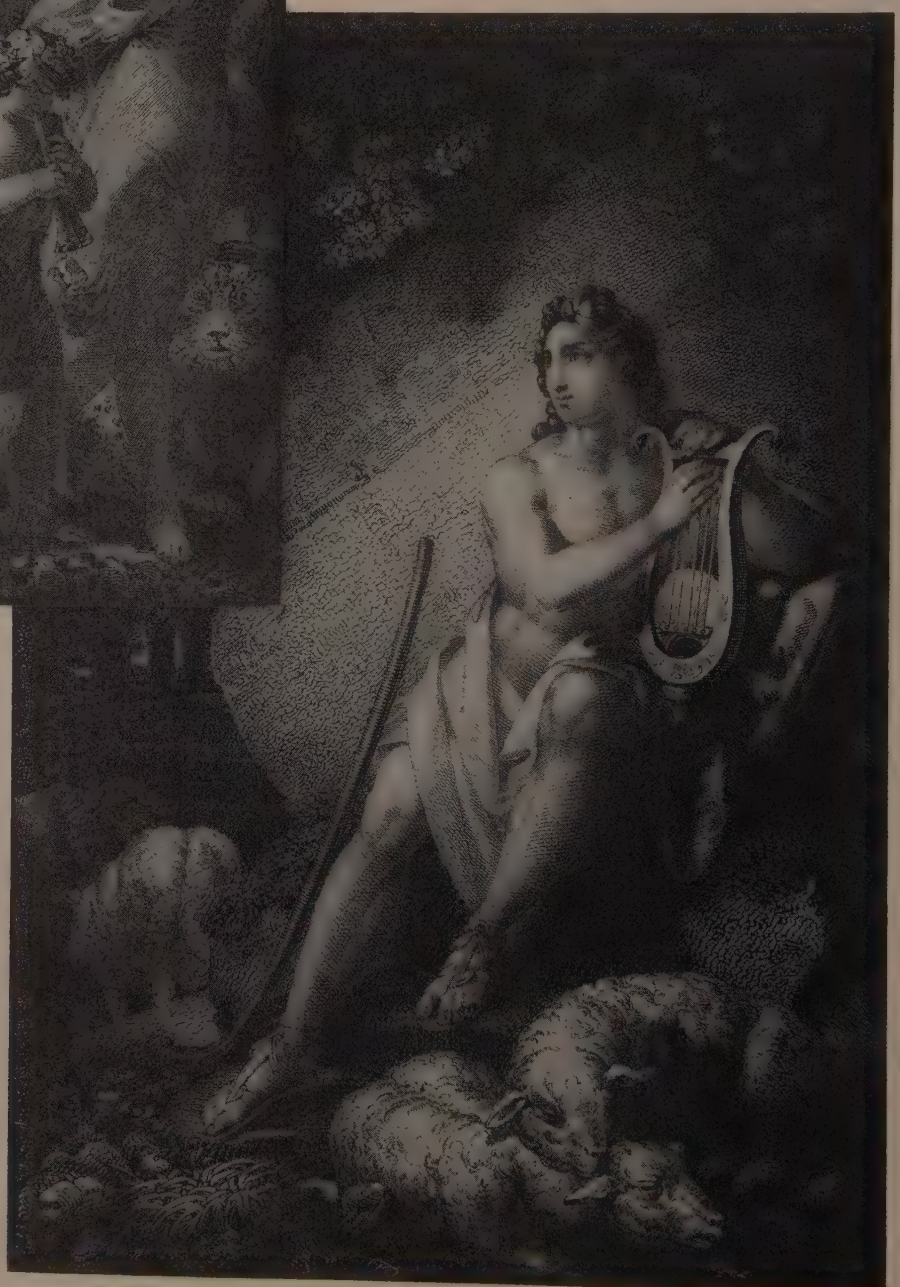
—an idea, as you well know, that was by no means novel to John Dewey. Much of the doing in those early days took place in the laboratory, the shop, and the drafting room. Thus, in many respects, the original plan of M.I.T. expressed a revolt from the increasingly sterile forms of the classical curriculum that preceded the sweeping revisions in American universities of the 1870's. Pragmatic Americans of that generation responded eagerly to this new emphasis upon the experimental, the visual, and upon tangible ties with the realities of our physical universe. Many of the great innovations initiated in 1869 by Charles Eliot following his return to Harvard from M.I.T. were undertaken in this identical spirit.

What, now, has happened to this spirit, this philosophy of learning over the intervening century? Despite all the current emphasis upon graduate research, one gains the clear impression in looking back over the years that there has been a steady decrease in the time exacted from an undergraduate in the experiments of the laboratory and a more than compensating increase in hours devoted to the theoretical discussions of the classroom. In making this observation, I am speaking no longer of M.I.T. alone, but am pointing out a trend that is basic to education in science and engineering everywhere in the United States.

It is easy to trace through recent decades the inroads on time formerly allotted to drafting and other practical exercises, and easy to understand the reasons why. These encroachments have been offset by a notable rise in the standards set for mathematics, and quite properly by a growing emphasis upon basic theory in the undergraduate years. This shifting emphasis from the empirical towards the theoretical and abstract has been an essential consequence of a growing maturity in the ideals of American technical education, and it reflects the enormous complexity of contemporary science and engineering. The simple, intuitive methods of attack upon which the engineer, for example, was once accustomed to rely are now wholly inadequate. Only a generation ago a student of engineering had little need for mathematical baggage beyond trigonometry and the most elementary facts of calculus. Today there is scarcely any branch of mathematics, however abstruse, that does not bear directly upon some important group of engineering problems. The process begins at the top and works down. It is first at the graduate level that we find use of the new mathematical tools and the latest abstractions of physical problems. But quickly the new learning and the analytical approach filter down into the undergraduate years, and today they are even exerting a force on the secondary schools. These sophisticated modern techniques, as you would expect—and this is the fact I wish to stress—appeal strongly to our brightest students and consequently strongly influence their intellectual temper and attitude.

It will seem strange to some that I, a theoretical physicist by training and by devotion, should voice alarm at this modern trend to the analytical and the abstract. It may seem even more surprising in light of the fact that over the years I have worked increasingly to lift the intellectual and professional standards of engineering education. My concern is that in the process of assuring for the student a mastery of mathematical analysis, we fail to develop equally his other powers of percep-

tion. As an undergraduate I spent hours in the drafting room, in shop and foundry, and in various laboratories. I also enjoyed a great variety of industrial experiences, a privilege that will become increasingly difficult for students in the future. In one sense much of this time was time wasted, because I have never since done any drafting, have never poured any more molten metal in a hole in the sand, nor to my regret spent time with a lathe. But, in retrospect, it is clear that those hours gave a balance and a perspective to my studies and to my entire outlook. The particular practical courses of my day were perhaps ill adapted to modern methods. They contributed



ABOVE: Dionysus

RIGHT: Apollo

ngravings reproduced through the courtesy of the Library of Congress

certainly to the stigma of vocationalism in the education of the engineer, and quite properly they have been largely discarded. Nevertheless, they filled a purpose, and it is essential that in some way we find a better means of accomplishing this same end.

Only through action and experiment does a student learn to observe. Analysis divorced from physical objectivity ultimately becomes barren. Whether a boy learns to draft or to paint or to use a tool with adequate professional skill is quite beside the point. What is important is that he gain a sense of the concrete, that he have a direct and tangible experience with the objects and the materials about which he thinks. To the powers of the intellect there must be added the capacity to see, a sense of form and shape and design, a feeling for the plasticity of matter.

It is a curious fact in the record of American scholarship that American mathematicians tend to be the most scornful of the potential usefulness of their labors. It is strange, in the light of our national heritage, that the scholarly emphasis on physics in this country is increasingly on the theoretical at the expense of the experimental. It is significant to observe a comparable movement toward the abstract in the current revisions of engineering education.

There is for each of us a spiritual domain and an ultimate good in pure thought. But man has survived because of a capacity also for ideas that find their final expression in physical terms—in action, in the experiments of the scientist, in the constructions of the engineer, in the creations of the artist and the architect. The power of logical analysis to abstract immensely complicated physical situations constitutes one of the supreme achievements of the human mind, but when abstraction becomes an end in itself, science and art invite sterility.

These are thoughts, I am well aware, upon which reasonable people may arrive at varying conclusions. I have drawn upon my own field of competence to develop the argument, but clearly I have in mind much larger implications. An almost arrogant intellectualism seems to me to affect a wide domain of American scholarship. Examine, if you will, the teaching of literature in our best colleges. From an emphasis upon an understanding and enjoyment of reading, one observes currently a preoccupation with criticism, with philology, and with symbolism. The stress placed upon the Ph.D. in English and the increasingly narrow and technical character of the thesis in that field, is evidence, I believe, of this same movement. Philosophy at this moment shows a greater interest in the processes of mathematical logic than in the problems of human existence. I think you will find a corresponding emphasis upon the theoretical and intellectual approach to music in many of our universities. In this audience I had best leave unspoken any comment upon the application of my thesis to contemporary art.

There appears to be a curious dichotomy in our American culture. On the one hand, there is our familiar obsession with material things, with gadgets and devices. On the other, as if in protest or rebellion, our scholarship reveals increasingly this trend towards the analytical and abstract. There is nothing in such an evolution that is of itself insidious or reprehensible. On the contrary, we are entitled to be proud of the new level of American intellectual achievement and maturity. But let us beware of immoderation in this approach to scholarship—of excesses that drain learning of its human content and convey to the student of art and literature and science merely an anemic image of the human drama.

My plea is for balance, for a fullness and roundness in the educational experience. Let the student learn to respect and to cultivate his ties to the physical world, to nature, and to experiment. Let him find in art the counterpoise as well as the companion to the intellect, so that he may learn to see and feel as well as to think. For in the completeness of life human feelings must be added to human thought. Without that completeness, without healthy bonds to art, to nature, and to man, scholarship—however impressive—ultimately becomes little more than an intellectual exercise.

It is in this context that I see the role of the museum. Our museums in all their variety conserve and display our heritage from the past. Thereby they give testimony of the inventive and creative powers of man through the ages, and so transmit these transcendent values from one generation to the next. This is the humanistic lesson of the museum. Because your museums are living instruments of education, you and we of the universities have common objectives, a common responsibility towards the community, and must make common cause together.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

CANADIAN

Montreal, Quebec, Museum of Fine Arts: "Eleven Painters Who Influenced Montreal," through Sept.

Ottawa, Ont., National Gallery: "Achievement in the Building Arts," Oct. 6-27. AFA Traveling Exhibition.

Toronto, Ont., Art Gallery: "Painting in Postwar Italy," Sept. 30-Oct. 30. AFA Traveling Exhibition.

Toronto, Ont., Royal Ontario Museum: "Greek Costumes and Embroideries," through Oct. 16. Smithsonian Traveling Exhibition.

Vancouver, B.C., Fine Arts Gallery: "Bernard Ralph Maybeck," Oct. 8-30. Smithsonian Traveling Exhibition.

Winnipeg, Man., University of Manitoba: "Street Furniture," Oct. 2-23. "Landscape Design: Dan Kiley," Oct. 5-26. Both AFA Traveling Exhibitions. "British Artist-Craftsmen," through Oct. "Brasilia—A New Capital," Oct. 7-20. Both Smithsonian Traveling Exhibitions.

WESTERN

Albuquerque, N.M., University of New Mexico: "Pagan," Oct. 7-31. Smithsonian Traveling Exhibition.

Berkeley, Calif., University of California, Robert H. Lowie Museum of Anthropology: "Modern Indonesian Art," through Oct. 1. "Nigerian Independence," Oct. 1-Nov. 30.

Denver, Colo., Art Museum: "66th Annual for Western Artists," through Oct. 1.

Great Falls, Mont., C. M. Russell Gallery: "Early Drawings of Toulouse-Lautrec," through Sept. Smithsonian Traveling Exhibition.

Honolulu, Hawaii, Bishop Museum: "Structure and Environment," illustrates the adaptation of animals to movement on land, in the water, and through the air; "Web of Life," portrays the relationships called mutualism which exist between different kinds of animals, to the benefit of both, but not always to the benefit of man; new installations.

La Jolla, Calif., Art Center: "Paintings by Ellis Jacobsen," through Oct. 2.

Laramie, Wyo., University of Wyoming: "Walter Quirt Retrospective Exhibition," Oct. 2-23. AFA Traveling Exhibition.

Long Beach, Calif., Museum of Art: "Paintings by Evelyn Kane," "Prints by Milton Gershgoren," both through Oct. 2. "Carl Morris Retrospective Exhibition," Oct. 3-23. AFA Traveling Exhibition.

Los Angeles, Calif., California Museum of Science and Industry: "Photographic Illustrators' Guild Exhibit," Oct. 1-25.

Los Angeles, Calif., County Museum: "1960 Annual Exhibition, Artists of Los Angeles and Vicinity," through Oct. 2. "Textiles of Antiquity," through Oct.

Los Angeles, Calif., County Museum: "The Vroman Gallery," a selection of photographic prints made from the Adam Clark Vroman Collection of glass photographic plates, circa 1900; new installation.

Los Angeles, Calif., Municipal Art Gallery: "Southern California Designer-Craftsmen," Sept. 20-Oct. 16. "The Way of Chinese Landscape Painting," through Oct. 9. Smithsonian Traveling Exhibition.

Pasadena, Calif., Art Museum: "Paintings by Richard Diebenkorn," through Oct. 6. "Paintings by Richard Haines," through Oct. 12.

Phoenix, Ariz., Art Museum: "Photographs by Arnold Newman," "Ming and Ching Dynasty Paintings," both through Sept. "Paintings by Eugene Berman," Oct. 1-31. "A Corporation Collects," Oct. 3-24. AFA Traveling Exhibition.

Sacramento, Calif., Crocker Art Gallery: "Northern California Arts Annual," Oct. 2-23.

San Diego, Calif., Fine Arts Gallery: "San Diego Art Guild Exhibition," Sept. 30-Oct. 30.

San Francisco, Calif., California Academy of Sciences: "Madagascar Expedition," through Oct. 2.

San Francisco, Calif., California Academy of Sciences: "Everybody Talks About the Weather," features the story of the atmosphere; includes wind velocity and wind direction devices, recording barometer, minimum and maximum thermometers, and psychrometer; new installation.

San Francisco, Calif., California Palace of the Legion of Honor: "Aboriginal Arts of Australia," "Paintings by Henry Rasmusen," both through Sept. "Collector's Choice," opens Sept. 17.

San Francisco, Calif., M. H. de Young Museum: "San Francisco Potters' Association," through Oct. 15. "Japanese Art Treasures," through Oct. 9. AFA Traveling Exhibition.

San Francisco, Calif., Museum of Art: "A Look at Recent Bay Area Painting," through Oct. 9. "West Coast Printmakers: Kathan Brown, Leonard Edmondson and John Ihle," Sept. 20-Oct. 30.

San José, Calif., Rosicrucian Egyptian, Oriental Museum: "Watercolors by Henry Barnett and Wilfrid Provan," through Oct. 4.

San Marino, Calif., Henry E. Huntington Library and Art Gallery: "Dictionaries Great and Curious, from Balbus to Webster," through Sept.

Santa Ana, Calif., Charles W. Bowers Memorial Museum: "Orange County Art Association Exhibit," Oct. 7-Nov. 6.

Santa Barbara, Calif., Museum of Art: "The Idea of Louis Sullivan," through Oct. 7. "Clarence Hinkle Memorial Exhibition," "Paintings by Harry Nadler," both Sept. 20-Oct. 16. "Prints by Munakata," Oct. 1-23. Smithsonian Traveling Exhibition.

Santa Clara, Calif., de Saisset Art Gallery, University of Santa Clara: "Paintings and Sculpture by Helen Koepke," Sept. 17-24.

Santa Fé, N.M., Museum of International Folk Art: "Forms From Israel," through Sept. AFA Traveling Exhibition.

Seattle, Wash., Art Museum: "Art in Wood, 18th Century Chinese Cinnabar Lacquer Furniture," through Oct. 9. "American Folk Art from the Abby Aldrich Rockefeller Collection," through Oct. 9. AFA Traveling Exhibition.

Seattle, Wash., Charles and Emma Frye Museum: "Early Drawings of Toulouse-Lautrec," Oct. 13-Nov. 13. Smithsonian Traveling Exhibition.

Spokane, Wash., Cheney Cowles Memorial Museum: "Swiss Children's Paintings," through Oct. 15. Smithsonian Traveling Exhibition.

Tacoma, Wash., Art League: "Adventure in Collecting," through Oct. 3. "Kaethe Kollwitz," Oct. 4-25. Both AFA Traveling Exhibitions.

MIDWESTERN

Arlington, Tex., State College: "Everett Spruce Retrospective Exhibition," through Oct. 2. AFA Traveling Exhibition.

Austin, Tex., University of Texas: "Andrew Dasburg Retrospective Exhibition," Oct. 9-30. AFA Traveling Exhibition.

Bowling Green, Ohio, State University: "The Bible: Chagall's Interpretations," Oct. 1-22. AFA Traveling Exhibition. "Burmese Embroideries," through Oct. 16. Smithsonian Traveling Exhibition.

Canton, Ohio, Art Institute: "Paintings by Young Africans," Oct. 2-23. Smithsonian Traveling Exhibition.

Cedar Rapids, Iowa, Coe College: "The Private World of Pablo Picasso," Oct. 10-30. AFA Traveling Exhibition.

Charleston, Ill., Eastern Illinois University: "Indian Art of the United States," Sept. 19-Oct. 10. AFA Traveling Exhibition.

Chicago, Ill., Art Institute: "Rembrandt Etchings," through Oct. "Gandhara Sculpture," through Oct. Smithsonian Traveling Exhibition.

Cincinnati, Ohio, Art Museum: "Walt Kuhn Memorial Exhibition," Oct. 6-Nov. 13. "Gifts to the Museum from the Print and Drawing Circle and its Members," Oct. 14-Nov. 15.

Cleveland, Ohio, Museum of Art: "Paths of Abstract Art," Oct. 5-Nov. 13.

Columbus, Ohio, Gallery of Fine Arts: "81st Annual Exhibition, The Columbus Art School," through Sept.

Columbus, Ohio, Ohio State Museum: "Archaeological Exhibits," illustrate the use of stone by the prehistoric Indian in the making of tools, implements, utensils, weapons, ornaments, and art objects; new installation.

Dallas, Tex., Museum of Fine Arts: "22nd Annual Exhibition of Texas Painting and Sculpture," Oct. 8-Nov. 13.

Dayton, Ohio, Art Institute: "20th Century Design, USA," through Oct. 23.

Des Moines, Iowa, Art Center: "Philip Evergood Retrospective Exhibition," Sept. 29-Nov. 6.

Detroit, Mich., Historical Museum: "Photographic Record of Detroit," "27th Annual International Salon of Photography," both through Sept. "Centennial of the Lincoln Election Campaign," through Nov. 9. "Collector's Corner," through Oct. 2. "A Canadian View of American History," "From Oats to Octane," "Lion in the Wilderness," "On the Air," all continuing.

Detroit, Mich., Institute of Arts: "Extension Services Exhibition," Oct. 1-23. "Musical Instruments from the Elizabeth Firestone Willis Collection," continuing indefinitely.

Detroit, Mich., Money Museum, National Bank of Detroit: "The Story of Money over 4,000 years—the odd, curious and unusual." new installation.

Dubuque, Iowa, Clarke College: "Mauricio Lasansky Retrospective Exhibition," through Oct. 5. AFA Traveling Exhibition.

East Lansing, Mich., Michigan State University Museum: "American Tropics," a large habitat group including animals and plants of a rain forest of southern Mexico; new installation.

Emporia, Kan., State Teachers' College: "Style & Security," Oct. 4-24. AFA Traveling Exhibition.

Evansville, Ind., Museum of Arts and Sciences: "Major Works in Minor Scale," Sept. 21-Oct. 11. AFA Traveling Exhibition.

Flint, Mich., Institute of Arts: "University of Michigan Art Faculty Exhibition," through Oct. 6. "Members' Collections Exhibition," Oct. 8-Nov. 9. "Designer-Craftsmen U.S.A.," Oct. 1-23. AFA Traveling Exhibition.

Grand Rapids, Mich., Art Gallery: "German Graphic Art of the XX Century," through Sept. AFA Traveling Exhibition.

Granville, Ohio, Denison University: "Two Thousand Years of Chinese Painting," Oct. 5-25. AFA Traveling Exhibition.

Houston, Tex., Museum of Fine Arts: "Pre-Columbian Mystery," through Nov. 16.

Independence, Mo., Harry S. Truman Library: "Paintings from the Private Collection of former President and Mrs. Harry S. Truman," through Sept.

Jacksonville, Ill., David Strawn Art Gallery: "Midwest Designer-Craftsmen," Oct. 5-26. Smith-

(*Continued on next page*)

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

sonian Traveling Exhibition.

Kalamazoo, Mich., Western Michigan University: "Lithographs of Fantin-Latour," Oct. 8-30. Smithsonian Traveling Exhibition.

Kansas City, Mo., William Rockhill Nelson Gallery of Art and Atkins Museum: "Five Centuries of Drawing," Oct. 4-25. AFA Traveling Exhibition.

Lima, Ohio, Allen County Museum: "Children's Paintings from Southeast Asia," Oct. 8-30. Smithsonian Traveling Exhibition.

Lubbock, Tex., Texas Technological College: "Outer Mongolia," Oct. 7-31. Smithsonian Traveling Exhibition.

Manitowoc, Wisc., Rahr Civic Center and Public Museum: "Advertising in XIX Century America," through Sept. Smithsonian Traveling Exhibition.

Milwaukee, Wisc., Art Center: "Atget in Paris: 1900-1925," Sept. 22-Oct. 30. AFA Traveling Exhibition.

Minneapolis, Minn., Institute of Arts: "Exotic Art: The Jay C. Leff Collection," Oct. 12-Nov. 20. AFA Traveling Exhibition.

Minneapolis, Minn., Walker Art Center: "The Nabis," Sept. 19-Oct. 30.

Neenah, Wisc., John Nelson Bergstrom Art Center: "Contemporary Religious Prints," Oct. 8-31. Smithsonian Traveling Exhibition.

Norman, Okla., University of Oklahoma, Museum of Art: "Museum Purchase Fund," Oct. 1-22. AFA Traveling Exhibition.

North Canton, Ohio, Little Art Gallery: "UNESCO Watercolor Reproductions," through Sept. Smithsonian Traveling Exhibition.

Notre Dame, Ind., University of Notre Dame: "Arts and Cultural Centers," Oct. 8-31. Smithsonian Traveling Exhibition.

Oberlin, Ohio, Allen Memorial Art Museum: "Graphic Arts of Sweden," Oct. 1-Nov. 1.

Omaha, Neb., Joslyn Art Museum: "Architecture Worth Saving," Oct. 2-24.

Oxford, Ohio, Western College Women: "Lee Gatch Retrospective Exhibition," Sept. 19-Oct. 9. AFA Traveling Exhibition.

Quincy, Ill., Art Association: "Abraham Rattner Retrospective Exhibition," Oct. 11-Nov. 1. AFA Traveling Exhibition.

Saginaw, Mich., Museum: "This Colorful World of Ours," through Sept. AFA Traveling Exhibition.

St. Louis, Mo., City Art Museum: "Fête de France," Sept. 17-Oct. 2. "Sarah Roby Foundation of Contemporary American Painting and Sculpture," Sept. 21-Oct. 23.

St. Louis, Mo., National Museum of Transport: "Business Car 5," and "Diner 970," two railroad cars used in the first half of the XX Century; new installations.

St. Paul, Minn., Science Museum: "Oreodon," said to be the first complete skeletal mount in Minnesota of a fossil mammal, a specimen from the White River Badlands, South Dakota; new installation.

Sherman, Tex., Austin College, Little Gallery: "Houses U.S.A.," through Oct. 13. AFA Traveling Exhibition.

Terre Haute, Ind., Indiana State Teachers' College: "Three Danish Printmakers," Oct. 1-31. Smithsonian Traveling Exhibition.

Toledo, Ohio, Museum of Art: "Retrospective Exhibition of the Work of Richard Neutra, Architect," Oct. 4-25. "Barye: Sculpture and Drawings," Oct. 2-30. AFA Traveling Exhibition.

Tulsa, Okla., Philbrook Art Center: "The Aldrich Collection," Oct. 1-30. AFA Traveling Exhibition. "Charles M. Russell—Western Artist," through Oct. 10. "The Engravings of Pieter Brueghel, The Elder," Oct. 1-Nov. 30. Smithsonian Traveling Exhibition.

Urbana, Ill., University of Illinois: "Emerson's New England," Oct. 2-23. AFA Traveling Exhibition.

Wichita, Kan., Art Museum: "Whitney Annual," Oct. 2-23. AFA Traveling Exhibition.

Zanesville, Ohio, Art Institute: "Karl Schrag Retrospective Exhibition," through Oct. 2. AFA Traveling Exhibition.

SOUTHERN

Atlanta, Ga., Art Association: "Southeastern Annual Art Exhibition," Sept. 25-Oct. 9. "Birds by Emerson Tuttle," Oct. 1-31. Smithsonian Traveling Exhibition.

Charleston, W. Va., Morris Harvey College: "Art in the News: Creative Advertising," Oct. 6-26. AFA Traveling Exhibition.

Charlottesville, Va., University of Virginia Museum of Art: "Artists as Collectors," Oct. 10-31. AFA Traveling Exhibition.

Clemson, S. C., Clemson College: "Architectural Photography," Oct. 8-31. Smithsonian Traveling Exhibition.

Columbia, S. C., Museum of Art: "The Story of American Glass," through Oct. 16. "Watercolors and Drawings by Thomas Rowlandson," Oct. 1-23. Both Smithsonian Traveling Exhibitions.

Columbus, Ga., Museum of Arts and Crafts: "Alabama Watercolor Society Exhibition," through Sept.

Coral Gables, Fla., Joe and Emily Lowe Art Gallery: "Twenty

American Painters," Oct. 12-30. IBM Exhibition.

Jacksonville, Fla., Art Museum: "Director's Choice: Paintings from the Savannah, Ga., Area," "Paintings by Dorothy Stewart and Mallory Roberts," both through Sept. "Director's Choice: Paintings from the Charleston, S. C., Area," "Paintings by Roy Craven and Harrison Covington," "Southeastern College Arts," all Oct. 2-19. "Private Worlds," through Sept. AFA Traveling Exhibition.

Louisville, Ky., J. B. Speed Art Museum: "Twelfth National Print Exhibition," Oct. 3-23. "The Architecture of Puerto Rico: Old and New," Oct. 6-26. Both AFA Traveling Exhibitions. "Prints and Drawings by Jacques Villon," Oct. 7-30. Smithsonian Traveling Exhibition.

Memphis, Tenn., Academy of Arts: "Art and Visual Perception," Oct. 1-22. AFA Traveling Exhibition.

Memphis, Tenn., Brooks Memorial Art Gallery: "Alaskan Eskimo Exhibition," "Contemporary Paintings," "Contemporary Prints," "Contemporary Wall Hangings," all through Oct.

Miami Beach, Fla., Art Center: "The Baroque Illusion," "Young Artists of Africa," both Sept. 26-Oct. 19. Both AFA Traveling Exhibitions.

Montgomery, Ala., Museum of Fine Arts: "History of the American Railroad," Oct. 11-31. "Prints by Doel Reed," Oct. 2-31. "Charles Fenderich, Lithographer of Statesmen," Oct. 9-30. Smithsonian Traveling Exhibition.

New Orleans, La., Isaac Delgado Museum of Art: "Drawings from Latin America," Oct. 1-30. Smithsonian Traveling Exhibition.

Pensacola, Fla., Art Center: "The Art of Seth Eastman," Oct. 9-30. Smithsonian Traveling Exhibition.

Richmond, Va., Virginia Museum of Fine Arts: "International Contemporary Glass," Sept. 23-Oct. 23.

Tallahassee, Fla., Florida State University, University Gallery: "William Pachner Retrospective Exhibition," Oct. 9-30. AFA Traveling Exhibition.

Tampa, Fla., Art Institute: "South American Art Today," Oct. 11-31. AFA Traveling Exhibition.

University, Ala., University of Alabama: "Japanese Woodblock Prints," Oct. 1-22. Smithsonian Traveling Exhibition.

Williamsburg, Va., Abby Aldrich Rockefeller Folk Art Collection: "Edward Hicks, 1780-1849," through Oct. 30.

EASTERN

Albany, N. Y., Institute of History and Art: "Contemporary French Tapestries—II," Sept. 26-Oct. 23. Smithsonian Traveling Exhibition.

Allentown, Penna., Art Museum: "A College Collects: Japanese Prints," Sept. 25-Oct. 15. AFA Traveling Exhibition.

Baltimore, Md., Museum of Art: "European Art Today: 35 Painters

(*Continued on next page*)

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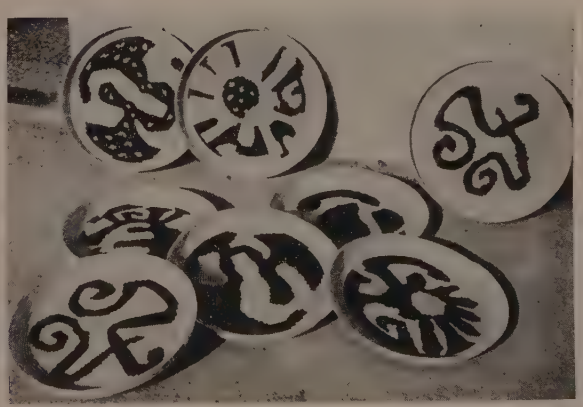

Baskets from Castelsardo

from the exhibition

SARDINIAN CRAFTS

For additional information please write
The Smithsonian Institution, Washington, 25, D. C.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

and Sculptors," Sept. 18-Oct. 16.

Baltimore, Md., Walters Art Gallery: "Daily Life in Ancient Egypt," Sept. 18-Oct. 23.

Binghamton, N. Y., Roberson Memorial Center: "Hugo Robus Retrospective Exhibition," "José de Creeft Retrospective Exhibition," both Oct. 10-30. Both AFA Traveling Exhibitions.

Boston, Mass., Children's Museum: "Reading, Writing and Arithmetic," through Nov.

Boston, Mass., Institute of Contemporary Art: "Egon Schiele," Oct. 6-Nov. 6.

Boston, Mass., Museum of Fine Arts: "Recent Sculpture, U.S.A.," through Oct. 16.

Boston, Mass., Museum of Science: "Around the World in 40 Minutes," through Oct. 2.

Brooklyn, N. Y., Children's Museum: "What is a Mollusk?" through Sept. "Iroquois Indian Village," through Nov. 1.

Brooklyn, N. Y., Museum: "Great Treasures of Korea's Past," through Oct. 15.

Brunswick, Me., Bowdoin College, Museum of Fine Arts: "Milton Avery Retrospective Exhibition," Sept. 19-Oct. 16. AFA Traveling Exhibition.

Cambridge, Mass., Fogg Art Museum: "Thirty-Three French Drawings from the Collection of John S. Newberry," through Oct. 15.

Chestnut Hill, Mass., Boston College: "Irish Architecture of the Georgian Period," Oct. 1-23. Smithsonian Traveling Exhibition.

East Hampton, N. Y., Guild Hall: "Photographic Exhibition," through Oct. 1.

East Stroudsburg, Penna., Pennsylvania State Teachers' College: "Children's Paintings from India," Oct. 8-31. Smithsonian Traveling Exhibition.

Indiana, Penna., State Teachers' College: "Art and Visual Perception," Oct. 1-22. AFA Traveling Exhibition.

Ithaca, N. Y., White Art Museum: "Some Younger American Artists," Oct. 5-26. Smithsonian Traveling Exhibition.

Kutztown, Penna., State Teachers' College: "Our Town," Oct. 9-30. Smithsonian Traveling Exhibition.

Lawrenceville, N. J., Lawrenceville School: "UNESCO Watercolor Reproductions," Oct. 7-31. Smithsonian Traveling Exhibition.

Lincoln, Mass., De Cordova and Dana Museum and Park: "German Artists of Today," through Oct. 16. Smithsonian Traveling Exhibition.

Montclair, N. J., Art Museum: "Exhibition in Honor of United Nations Week," "Kaethe Kollwitz and Her Contemporaries," both Oct. 2-23.

New Paltz, N. Y., New York State University: "Photographs by Robert Capa II," Oct. 7-30. Smithsonian Traveling Exhibition.

New York, N. Y., American Museum of Natural History: "Uncle Sam Diamond," through Sept. "Lute, Flute and Drum: Musical Instruments Around The World," through Jan. 2.

New York, N. Y., Asia House: "Ch'i Pai-Shih," Oct. 6-Nov. 15. "Thai Paintings," Oct. 6-Nov. 15. Smithsonian Traveling Exhibition.

New York, N. Y., Cooper Union: "Design in Germany Today," Sept. 30-Oct. 23. Smithsonian Traveling Exhibition.

New York, N. Y., Museum of the City of New York: "Come Away With Me, Lucille," through Oct. 2.

New York, N. Y., Museum of Modern Art: "A Bid For Space," through Dec. "New Talent XIV," Sept. 20-Oct. 30. "Visionary Architecture," Sept. 28-Nov. 27.

New York, N. Y., Museum of Primitive Art: "Recent Acquisitions from the South Pacific," Sept. 21-Nov. 6.

New York, N. Y., New-York Historical Society: "The Campaign of 1860, Prelude to the Civil War," through Nov. 15. "Niagara Falls, 1678-1960," through Dec.

New York, N. Y., NYU Student Center: "Three Renaissance Architects," Oct. 1-22. AFA Traveling Exhibition.

New York, N. Y., Pierpont Morgan Library: "Presidents of the United States—Washington to Eisenhower," Oct. 4-Nov. 12.

New York, N.Y., Riverside Museum: "Manhattan Group Artist Exhibition," Oct. 2-23.

Norwich, Conn., Slater Memorial Museum: "Shaker Craftsmanship," through Oct. 4. Smithsonian Traveling Exhibition. "A Rationale for Modern Art," Oct. 10-30. AFA Traveling Exhibition.

Plattsburgh, N. Y., State University Teachers' College: "Canadian Watercolors and Graphics Today," Oct. 8-28. AFA Traveling Exhibition.

Philadelphia, Penna., Museum of Art: "The Art of Nepal and Tibet," Nepalese and Tibetan bronzes and paintings; includes two sets of Tibetan red staircases; new installation.

Philadelphia, Penna., Academy of Natural Sciences: "Japanese Shell Treasures," more than 500 rare specimens from a new research collection; "Exotic Goldfish," a dozen varieties of live goldfish; new installations.

Pittsburgh, Penna., Carnegie College of Fine Arts: "Contem-

porary Finnish Rugs," Oct. 1-30. Smithsonian Traveling Exhibition.

Pittsburgh, Penna., Carnegie Institute: "The Howard N. Eavenson Memorial Collection of Americana," through Oct. 23.

Pittsburgh, Penna., Chatham College: "Contemporary Architecture in Mexico," Oct. 6-26. AFA Traveling Exhibition.

Pittsfield, Mass., Berkshire Museum: "Photographs by Ken Willey," through Sept.

Plymouth, Mass., Plimouth Plantation: A new grouping of mannikins in the Dr. Samuel Fuller House: shows the Doctor lancing a carbuncle on the leg of a Pilgrim with Mrs. Fuller assisting; new installation.

Scranton, Penna., Everhart Museum: "Charles Darwin: The Evolution of an Evolutionist," through Sept. Smithsonian Traveling Exhibition.

Stamford, Conn., Museum and Nature Center: Bald Eagle and Golden Eagle, live specimens in new permanent quarters; new installation.

Syracuse, N. Y., University: "John and Dorothy Rood Collection," through Oct. 16. Smithsonian Traveling Exhibition.

Ticonderoga, N. Y., Fort Ticonderoga: scale model of Fort Ticonderoga's sister fort, Mount Independence on the Vermont shore, showing part of the fortifications on the "Mount" including the water battery; scale models of the rigging of Arnold's fleet are also shown; model is twenty by eight feet, at a scale of one quarter inch to a foot; new installation.

Towson, Md., State Teachers' College: "Religious Subjects in Modern Graphic Arts," Oct. 1-25. Smithsonian Traveling Exhibition.

Trenton, N. J., New Jersey State Museum: "Early American Arts and Crafts: Wood Work and Tin Ware," through Sept.

University Park, Penna., Pennsylvania State University: "Japan II," Oct. 6-31. Smithsonian Traveling Exhibition.

Washington, D. C., National Gallery of Art: "Italian Drawings," Oct. 8-30. Smithsonian Traveling Exhibition.

Washington, D. C., Smithsonian Institution: "America Votes!" through Dec. 1.

Wilmington, Del., Delaware Art Center: "Contemporary American Glass," Oct. 6-27. Smithsonian Traveling Exhibition.

EDITOR'S NOTE:

All institutions are requested to submit material for this and other departments of MUSEUM NEWS at least six weeks in advance of publication date to be certain of inclusion in appropriate issues. Whenever possible, please send an exhibition schedule for the entire season, including titles, specific opening and closing dates, and sources, if traveling exhibitions are included. Information contained in bulletins and quarterlies is usually received too late for publication.

AMERICAN ASSOCIATION OF MUSEUMS

PUBLICATIONS

MUSEUM REGISTRATION METHODS. By Dorothy H. Dudley, Irma Bezold, and others. 1958, cloth, xv and 225 pages, indexed, 53 figures. Price $7.50; to AAM members, $6.00.

MUSEUM BUILDINGS. A PLANNING STUDY. By Laurence Vail Coleman. Volume 1, 1950, cloth, viii and 298 pages, indexed, 194 illustrations. Price $12.50; to AAM members, $10.00.

SO YOU WANT A GOOD MUSEUM. A Guide to the Management of Small Museums. By Carl E. Guthe. 1957, paper, iii and 37 pages. Price $0.50.

MUSEUM SECURITY. By Richard Foster Howard. 1958, paper, ii and 12 pages. Price $0.50.

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POSITIONS OPEN

Bloomfield Hills, Mich., Cranbrook Institute of Science: **Curator of Physical Sciences.** To plan exhibits and educational programs in basic physics, and to promote such programs. Salary competitive. Write to Dr. Robert T. Hatt, Director, Cranbrook Institute of Science, Bloomfield Hills, Michigan.

Charlotte, N.C., Children's Nature Museum: **Director.** To plan and implement immediate and long range programs and exhibits for community's youth (ages 6-18); to be in charge of museum professional volunteer staff; to coordinate plans and policy with Board of Trustees. Salary $5,000-$7,000, with automobile and one month's annual vacation. Write to J. W. Timberlake, Chairman, Personnel Committee, Children's Nature Museum, 1658 Sterling Road, Charlotte 9, North Carolina.

Detroit, Mich., Money Museum: **Assistant Director.** To assist in expanding department; to lecture before educational and cultural groups; to plan exhibits; to record and report museum activities. Requirements: educational background in history, archaeology, or the classics desirable; should have some experience in numismatics. Age 35 or under. Salary commensurate with qualifications. Submit complete résumé including educational background, experience and salary requirements to Employment Manager, National Bank of Detroit, Box 116—RPA, Detroit 32, Michigan.

Fort Worth, Tex., Children's Museum: **Planetarium Supervisor.** To plan and give public lectures and school instruction with Spitz instrument; to supervise astronomy instruction; to teach classes. Experience in public speaking and dramatics helpful, in addition to knowledge of astronomy and telescope making. Salary open. Write to William G. Hassler, Executive Director, Fort Worth Children's Museum, 1501 Montgomery Street, Fort Worth 7, Texas.

Memphis, Tenn., Museum: **Educational Curator.** To develop and execute programs in natural science for children and adults, with particular emphasis on lectures and operation of planetarium, for organized groups and the general public. Salary to begin at $3,780. Write to Mrs. Ruth C. Bush, Director, Memphis Museum, 233 Tilton Road and Central Avenue, Chickasaw Gardens, Memphis 11, Tennessee.

Montgomery, Ala. Museum of Fine Arts: **Assistant Curator.** To assist the Director; to help install exhibitions; to help with publicity; to supervise packing and shipping; to lecture to groups (meetings—tours); and to assist in other minor museum duties. Approximate salary range $300-$400 per month. Write to Donald A. Winer, Montgomery Museum of Fine Arts, 440 South McDonough Street, Montgomery 4, Alabama.

Palm Beach, Fla., Junior Museum: **Director.** Sole paid personnel to organize and start museum as well as prepare exhibits. Salary $6,000. Write to Mrs. J. K. Siebrecht, Junior Museum of Palm Beach County, P.O. Box 465, Palm Beach, Florida.

Palm Springs, Calif., Desert Museum: **Secretary-Receptionist.** Secretarial-clerical work, sales counter; must learn sufficient of local natural history to answer multitude of questions from ca. 60,000 visitors each season; may be called on to act as docent on occasion; will assist in preparation of publicity items; expected to be on duty several nights each week and every week-end. May do research and writing in fields of own interest as time permits. Salary $325 per month. Position open Oct. 1, 1960, for eight months only, and succeeding seasons if applicant desires, and work is satisfactory. Write to Mr. C. E. Smith, Director, Palm Springs Desert Museum, 135 East Tahquitz Drive, Palm Springs, California.

Saginaw, Mich., Museum: **Director of Children's Division.** To supervise 21 Junior League volunteers in organizing a Children's Educational Exhibits Program. Prefer young man trained in the field of designing, building, and executing exhibits for children. Salary $4,000-$4,800. Write to Mrs. Robert L. Hanson, 4425 Brockway Road, Saginaw, Michigan.

Springfield, Ill., State Museum: **Background Artist.** Experienced background artist to assist designing and construction of exhibits. Salary $5,000-$6,000 with substantial annual increases. Submit photographs of work to Director, Illinois State Museum, Springfield, Illinois.

Terre Haute, Ind., Swope Art Gallery: **Director.** To plan program, expand membership, review collections, recommend purchases, handle publicity. Minimum salary $6,000. Write to Ewing Miller, President, Swope Art Gallery, 25 South 7th Street, Terre Haute, Indiana.

Toledo, Ohio, Museum of Art. **TWO POSITIONS: Head Librarian.** To administer art reference library of 16,000 volumes as well as periodicals, exhibition and collection catalogues, bulletins, and slide collection; to supervise Assistant Librarian trained in art history; to work in cooperation with Director and curatorial staff. Includes research on objects considered for purchase and on major exhibitions. Librarian selects, orders and processes new books; good purchase budget. Requires L.S. degree and some art history background; detailed job description available. Minimum salary $5,500. **Assistant Librarian.** To aid in reference work with staff

and public in art reference library. Collection includes 26,000 lantern slides which are the Assistant's responsibility. To assist in book selection, ordering and cataloguing. Prefer a young woman with art history background and at least one foreign language; detailed job description available. Minimum salary $4,200. Write to William Hutton, Assistant Curator, Toledo Museum of Art, Toledo, Ohio.

Wilmington, Del., Delaware Art Center: **Assistant to Education Director.** To teach art on all levels; to formulate and circulate exhibitions; to install small exhibits in school wings; to perform clerical duties in connection with Education Department. Degree in Art Education required. Salary $4,000. Write to the Delaware Art Center, 2301 Kentmere Parkway, Wilmington, Delaware.

STAFF CHANGES

Albany, N. Y., State Education Department, Division of Archives and History: **Lewis C. Rubenstein** has been appointed Curator of History at Bedford House.

Baltimore, Md., Peale Museum: **James Newbold** has been appointed Assistant to the Director.

Boston, Mass., Massachusetts Historical Society: **John Cushing** has joined the staff of the Research Department.

Boston, Mass., Museum of Science: **Robert G. Tillotson** has been appointed Director of Administration.

Bridgeport, Conn., Museum of Art, Science and Industry: **Christopher Ray** has been appointed Curator of Science.

Brooklyn, N. Y., Museum: **Michael Buckley** has been appointed Preparator for the Oriental Art Department. **Robert G. Hart** has been appointed Editor of Publications.

Brooklyn, N. Y., Long Island Historical Society: **Helen P. Bolman** has been appointed Librarian. She succeeds **Edna Huntington,** who has retired.

Buffalo, N. Y., Historical Society: **Tim Donovan** has been appointed Curator of Collections.

Carbondale, Ill., Southern Illinois University: **Myron Vourax** has been appointed Museum Preparator-Taxidermist.

Carson City, Nev., Nevada State Museum: **Frank Green** has been appointed Preparator.

Chicago, Ill., Art Institute: **Thomas W. Lyman** has been appointed Head of Admissions for the School of the Institute. **Richard Nelson** has been appointed Head of Museum Education. He succeeds **George Buehr,** who has resigned.

Chicago, Ill., Natural History Museum: **Paula R. Nelson** has been appointed Public Relations Counsel.

Cleveland, Ohio, Museum of Natural History: **Jane Corner** has been appointed Membership Secretary.

Corning, N. Y., Museum of Glass: **Paul N. Perrot** has been appointed Director.

Dayton, Ohio, Museum of Natural History: **William E. Buvinger** has been appointed Planetarium Curator. **Virginia Gould Gerald** has been appointed Curator of Anthropology.

Dearborn, Mich., Henry Ford Museum and Greenfield Village: **Leslie R. Henry** has been appointed Curator of Transportation. **Leonard G. Johnson** has been appointed Curator of Agriculture and Domestic Arts.

Eugene, Ore., University of Oregon, Museum of Art: **Wallace S. Baldinger,** Director, is on sabbatical leave until September, 1961. **James F. Colley,** Curator, has been named Acting Director. **James R. Robertson,** Graduate Assistant, has been named Acting Curator.

Fort Worth, Tex., Art Center: **Raymond T. Entenmann** has been appointed Director.

Fort Worth, Tex., Children's Museum: **Walter Marinetti** has been appointed Exhibits Specialist.

Green Bay, Wisc., Neville Public Museum: **Donn P. Quigley** has been appointed Curator of Education. **William Juhre,** Curator of Art, has resigned.

Greensboro, N. C., Junior Museum: **James Hursh** has been appointed Director.

Houston, Tex., Museum of Natural History: **James T. Patton** has been appointed Assistant to the President.

Huntington, W. Va., Huntington Galleries: **Jarold D. Talbot** has been appointed Director.

Jackson, Miss., State Department of Archives and History, Old Capitol Museum: **Robert S. Neitzel** has been appointed Assistant Curator of Prints.

Lansing, Mich., Michigan Historical Museum: **Solan W. Weeks** has been appointed Director.

Los Angeles, Calif., California Museum of Science and Industry: **Don M. Muchmore** has returned to full-time status as Director. **Mr. Muchmore** has been on leave of absence serving as Deputy Director of Finance for the State of California.

Los Angeles, Calif., County Museum: **Jean Delacour,** Director, has retired. **David K. Caldwell** has been appointed Curator of Marine Zoology.

New Haven, Conn., Yale University: **Sibyl Marcuse,** Curator of the Collection of Musical Instruments, has resigned.

New Orleans, La., Isaac Delgado Museum: **Edmund Nielsen** has been appointed Curator of Collections.

New York, N. Y., American Museum of Natural History: **Brian H. Mason** has been appointed

(*Continued on next page*)

WITHIN THE PROFESSION . . .

Chairman and Curator of the Department of Mineralogy. **Stanley Freed** has been appointed Assistant Curator of North American Ethnology.

New York, N. Y., Museum of the American Indian: **Mary Jean Bates** has been appointed Exhibits Assistant. **Norman Feder** has been appointed Curatorial Assistant.

New York, N. Y., Nature Centers for Young America: **Byron L. Ashbagh** has been appointed Senior Field Representative; **John Babyak** has been appointed Supervisor of the Exhibit Laboratory; **Jerome P. Connolly** has been appointed Artist for the Exhibit Laboratory; **Charles Holtzer** has been appointed Field Representative.

New York, N. Y., Solomon R. Guggenheim Museum: **James Johnson Sweeney,** Director, has resigned.

New York, N. Y., New York Zoological Society: **William G. Conway** has been appointed Associate Director; **Charles B. Driscoll** has been appointed Superintendent of Operations; **Herndon G. Dowling** has been appointed Curator of Reptiles.

Pea Ridge National Military Park, Ark., **John Taylor Willett** has been appointed Superintendent.

Philadelphia, Penna., Art Alliance: **James Kirk Merrick** has been appointed Executive Director.

Philadelphia, Penna., Franklin Institute: **Charles W. Hargens** has been appointed Technical Director of the Laboratories. **Emerson Hilker** has been appointed Head of Technical Services of the Library.

Plymouth, Mass., Pilgrim Society: **Harry Henry Schnabel, Jr.,** has been appointed Assistant to the Director.

Portland, Ore., Art Museum: **Francis J. Newton** has been appointed Director.

Princeton, N. J., Princeton University, Art Museum: **Ernest DeWald,** Director since 1947, has retired.

Providence, R. I., Rhode Island School of Design, Museum of Art: **Elaine P. Loeffler** has been appointed Chief Curator.

Reno, Nev., University of Nevada, Art Department: **James McCormick** has been appointed Assistant Professor.

Richmond, Va., Valentine Museum: **Mrs. Donald S. Willcox,** Curator, is on extended leave of absence.

Rochester, N. Y., Museum of Arts and Sciences: **Gloria C. Gossling** has been appointed Head of the School Service Division.

Roswell, N. M., Museum: **James Stuart** has been appointed Assistant Director.

San Antonio, Tex., Witte Memorial Museum: **Cecilia Steinfeldt** has been appointed Curator of History.

San Diego, Calif., Natural History Museum: **Glen Ives,** Museum Artist, has resigned.

San Francisco, Calif., California Academy of Sciences, Morrison Planetarium: **O. Richard Norton** has been appointed Assistant Manager.

Santa Barbara, Calif., Museum of Natural History: **Wilbur A. Davis** has been appointed Assistant in Anthropology and Geology. He succeeds **John C. Tyler.**

Santa Fé, N. M., Museum of International Folk Art: **Joseph Haydock** has been appointed Exhibit Manager.

Sturbridge, Mass., Old Sturbridge Village: **Jett D. Thomas,** Development Director, has resigned.

Syracuse, N. Y., Everson Museum of Art: **Max W. Sullivan** has been appointed Director.

Toronto, Ont., Art Gallery: **William John Withrow** has been appointed Director. He succeeds **Martin Baldwin,** who has resigned.

Vermillion, S. D., State University of South Dakota, W. H. Over Museum: **Grace Johnson,** Secretary, has resigned. **Carolyn Edwards** has been appointed Acting Secretary.

Washington, D. C., Smithsonian Institution: **James C. Bradley** has been appointed Assistant Secretary.

Westport, Conn., Youth Museum of Natural History: **Alan Mahl** has been appointed Director.

Winterthur, Del., Henry Francis du Pont Museum: **John A. H. Sweeney** has been appointed Curator.

PERSONALS

Arthur G. Altschul, Mrs. Thomas Blake, Jr., Lawrence H. Bloedel, Adelyn Breeskin, Mrs. Albert A. List, Perry T. Rathbone, Mrs. George A. Rentschler, Edward D. Stone, James Johnson Sweeney, and **John W. Warrington** have been elected to the Board of Trustees of the American Federation of Arts.

Jean M. Bigelow, Museum Registrar at the Worcester Art Museum, Worcester, Massachusetts, has been named the recipient of the Frances A. Kinnicutt Travel Award for 1960.

Robert D. Chase, Jr., and **Frederick R. Glassman** have been elected to the Board of Trustees of the Old Slater Mill Museum, Pawtucket, Rhode Island. **Norman A. MacColl** has been re-elected President.

Harold T. Clark has been elected President of the Board of Trustees of the Cleveland Museum of Natural History, Cleveland, Ohio.

Jerome J. Crowley has been elected President of the Board of Directors of the South Bend Art Center, South Bend, Indiana. **George Coquillard** has been elected Vice President; **Leon L. Matthews** has been elected Treas-

Positions and Personnel

urer; **Arthur M. Russell, Jr.,** has been elected Secretary.

Howard T. Cumming has been named the 1960 Medalist of the Rochester Museum of Arts and Sciences, Rochester, New York.

John N. Davenport, S. Darwin Noll, Wilber C. Nordstrom, and **Raymond H. Robertson** have been elected to the Board of Trustees of the Cleveland Health Museum, Cleveland, Ohio.

Henry Clay Frick II has been elected to the Board of Trustees of the American Museum of Natural History, New York City.

Norman L. Goldberg, who has been engaged for some years in a comprehensive study of the works of John Crome (1768-1821) and the Norwich School of painters, is continuing his researches this fall in Britain. **Dr. Goldberg** is preparing a catalogue raisonné of the Senior Crome and his paintings.

Emerson Greenaway has been elected President of the Museum Council of Philadelphia, Philadelphia, Pennsylvania; **Richard H. Shryock** has been elected Vice President; **Kenneth B. Disher** has been elected Secretary-Treasurer.

Libbie H. Hyman, Research Associate in Invertebrates at the American Museum of Natural History, New York City, has been awarded the Gold Medal of the Linnean Society of London.

Louis I. Kahn has been chosen to receive this year's Brunner Award of the National Institute of Arts and Letters, New York City.

Frank J. Kaufmann has been named Chairman of the Membership Committee of the Roswell Museum, Roswell, New Mexico. **Madison Taylor** has been named Chairman of the Film Committee; **William Wiggins** has been named Co-Chairman of the Art Committee.

Max Loehr will become the first Abby Aldrich Rockefeller Professor of Oriental Art at Harvard University, Cambridge, Massachusetts.

Gordon R. Lowther, Curator of Anthropology, McCord Museum of McGill University, Montreal, Canada, will be a member of the 1960 Devon Island Expedition of the Arctic Institution of North America.

David McFall has been elected President of the Ontario Historical Society, Ontario, Canada.

Philip M. Morgan has been named Chairman of the Worcester Committee for Old Sturbridge Village, Sturbridge, Massachusetts.

Earle W. Newton has been appointed Executive Secretary of the St. Augustine Restoration Commission, St. Augustine, Florida. He continues as Director of the Museum of Art, Science and Industry, Bridgeport, Connecticut. **Douglas Picht** has been appointed Executive Assistant; **John R. Dunkle** and **Charles Arnada** have been appointed Research Associates; **Hale Smith** has been appointed Consulting Archaeologist; **James Gamble Rogers** has been retained as Architect.

Herbert S. Palmer has been awarded the first Baxter Art Foundation Award, Toronto, Ontario, Canada.

Boris Pasternak was elected posthumously an Honorary Member of the American Academy and the National Institute of Arts and Letters, New York City.

Mrs. Charles S. Payson has been elected to the Board of Trustees of the Metropolitan Museum of Art, New York City.

Richard C. Potter, Director of the Worcester Museum of Natural History, Worcester, Massachusetts, has been named the recipient of the Isaiah Thomas Award.

Alvin J. Roseman has been appointed Assistant Director-General of UNESCO Headquarters, Paris, France.

Ann Steinbrocker and **John Updike** have been chosen to receive this year's Rosenthal Awards of the National Institute of Arts and Letters, New York City.

Mrs. Carter E. Talman, Jr., has been elected to the Board of Trustees of the Valentine Museum, Richmond, Virginia.

Mrs. Hobart F. Whitmore has been elected Chairman of the Women's Council of the Rochester Museum Association, Rochester, New York.

DECEASED

Cameron Baird, Member of the Board of Managers of the Buffalo Museum of Science, Buffalo, New York, died May 6.

Chesser M. Campbell, Member of the Board of Trustees of the Chicago Natural History Museum, Chicago, Illinois, died July 10. He was 62.

Joshua Daston, Assistant in the Department of Botany at the Chicago Natural History Museum, Chicago, Illinois, died in April. He was 66.

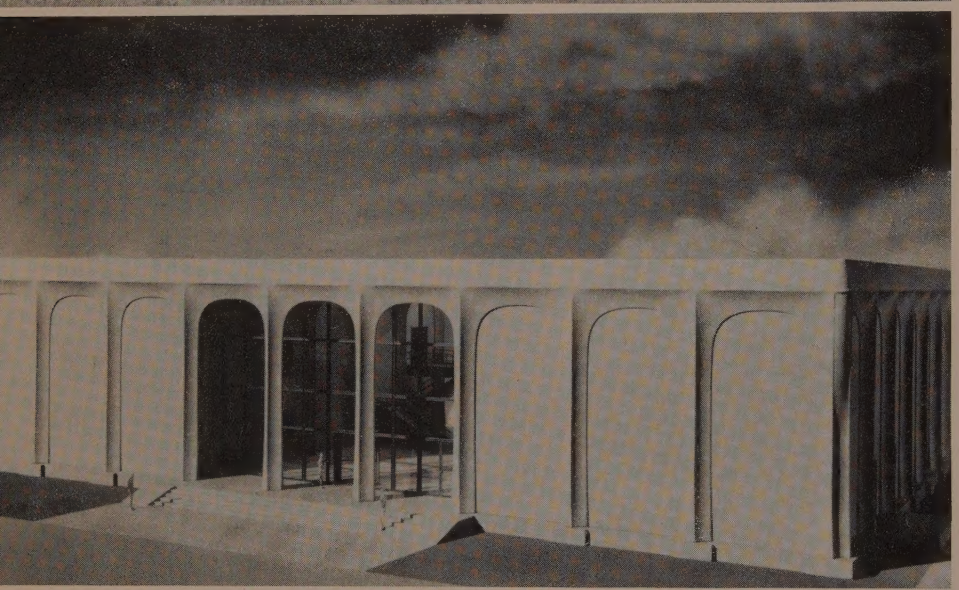
Theodore K. Just, Chief Curator of the Department of Botany at the Chicago Natural History Museum, Chicago, Illinois, died June 14. He was 55.

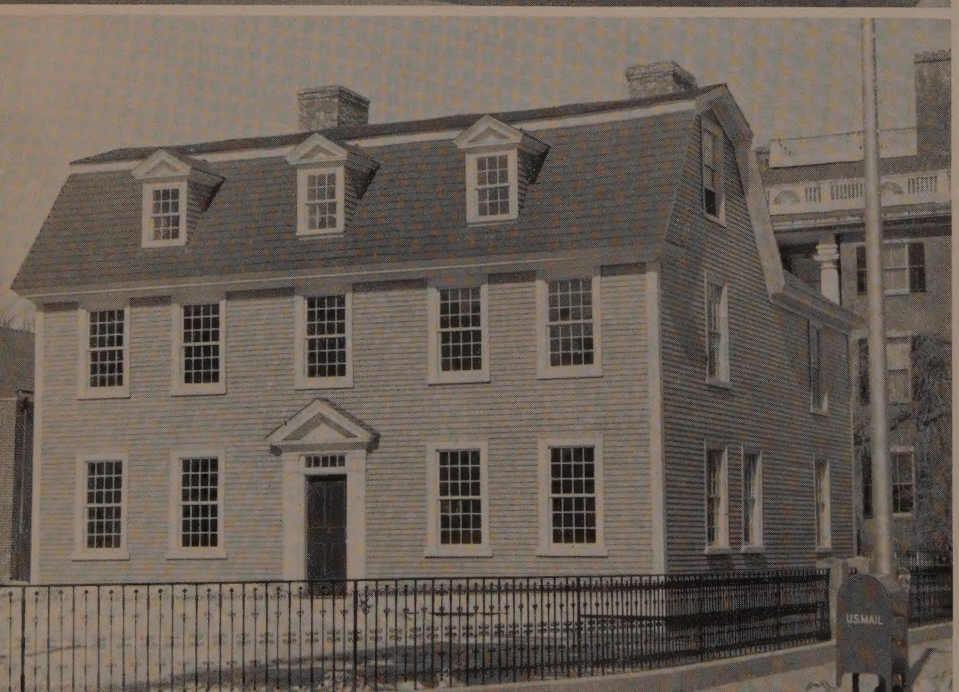
Herbert Cameron Morris, First Vice President of the Board of Trustees of the Zoological Society of Philadelphia, Philadelphia, Pennsylvania, died April 4. He was 78.

Laurence H. Norton, Member of the Board of Trustees of the Ohio Historical Society, Cleveland, Ohio, died June 12.

James M. Plumer, Associate Professor of Far Eastern Art at the University of Michigan, died June 15, in Concord, New Hampshire. He was 60.

David G. Tate, Chairman of the Board of Trustees of the Idaho Historical Society, Boise, Idaho, died August 2. He was 63.





HIGHLIGHTS

The Mansfield Battle Park Museum (1) in Louisiana opened recently, and is now in full operation as an information center at the site of the Confederate victory of April 8, 1864. Included in the installation are electronic maps describing the Red River campaign, dioramas, a collection of military artifacts, and a meeting room. The museum is administered by the Louisiana State Parks Commission.

The Sheldon Art Gallery (2) will be erected on the city campus of the University of Nebraska in Lincoln, from designs by Philip Johnson of New York City. The building will provide space for the display of the University's growing art collections, as well as special accommodation for temporary exhibitions, a 300-seat auditorium, a print study, a board room for the Nebraska Art Association, and a full complement of storage and preparation areas. The building is the gift of Frances and Bromley Sheldon of Lincoln and Lexington, Nebraska. A major feature of the structure will be the 2-story central hall, to contain two monumental sculptural reliefs as memorials to the donors. Construction is to start later this year.

The Crowninshield-Bentley House (3) in Salem, Massachusetts, recently restored by the Essex Institute as a memorial to the late Mrs. Francis B. Crowninshield, was opened to the public on August 2. Built in 1727 by John Crowninshield, this house, added to and remodeled twice before 1800, presents under one roof the main architectural styles of the entire 18th Century with appropriate furnishings. From 1791 until his death in 1819, the Reverend William Bentley, noted clergyman and diarist, boarded here with the Crowninshields. To date a total of $44,157 has been given by 122 donors to aid the restoration, as well as donations of furnishings for the house.

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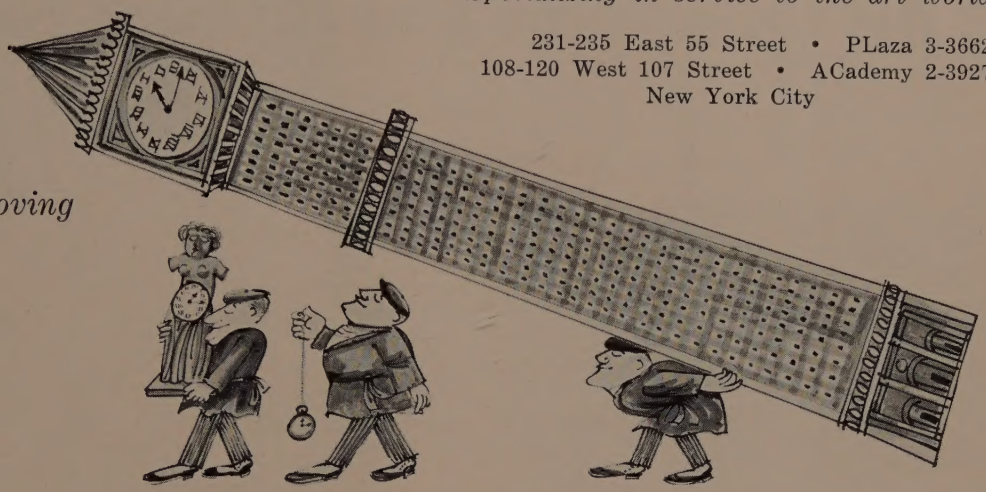

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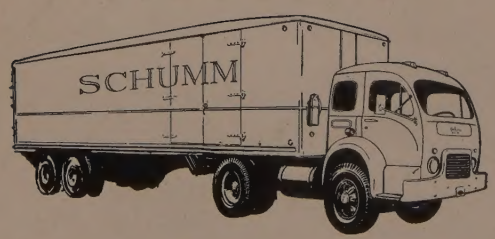

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